

In quest of the nomads of Munich

HANS KONRAD ROETHEL:
The Blue Rider
174pp plus 100 plates. £7.25.

CLEMENS WIEHLER:
Jawlsky: Heads, Faces,
Meditations
140pp. £15.
Pall Mall.

In his autobiography, the minor Expressionist painter and poet Richard Seewald tries to put his finger on what it was that attracted so many foreign artists to Munich:

After Paris Munich was, in the second city, for art to flourish in a city of tradition and freedom. Paris always possessed them; Rome possessed them when it was the mean of the *Brumaire*. Berlin never had the former, neither did London, nor, of course, did New York. Munich had both. . . . The nomads, which was how the Munich citizens described those long-haired creatures from the East, from Russia and the Balkans, streamed into Schwabing, the northern district of the city, where the streets seem to run so straight only to ensure a perfect light in the countless studios. (*Der Mann von Gröben*, 1963).

Munich might have had the same kind of "tradition and freedom" as Paris, but around the turn of the century she had nothing like the same kind of artists. The nomads changed all that and did the cultural life of the city a power of good. Enthusiastic, open to new ideas and anxious to make their names, they introduced Munich to Modernism, especially in its Parisian version, and then, with German-born colleagues, went on to make a major, arguably the major, contribution to Expressionism.

Two of these nomads are familiar: Kandinsky and Jawlsky. But others arrived from Russia around the same time: Vladimir von Stieglitz, the "Burluk brothers" and Marianne von Werefkin. All of them were leading lights in the Neue Künstlervereinigung, the New Artists' Association (hereafter NKV), founded in 1909, to give its members more freedom than was offered by the hidebound Secession.

A poetic master of the Seicento

RICHARD COCKE:
Pier Francesco Molin
93pp plus 146 plates. Clarendon Press: Oxford University Press. £6.75.

This is the first book on Pier Francesco Molin. Born in 1612 in the Ticino, he was brought by his father to Rome at the age of four, and died there, a capillary later, in 1666. According to Bassari, he was trained initially by the Civillere d'Arpino, but his early style shows signs of strong Venetian influence—he seems indeed to have made copies (how lost) of the Veronese paintings in the Casa Nani alla Giudecca in Venice—and he is described by Bassari as working in the style of Jacopo Bassano. He

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and, through his exhibitions, to bring the work of artists like Picasso and Derain to Munich; and all of them were later associated in some way with the Blaue Reiter.

This was not, strictly speaking, a group of artists. It was the name of that curious collection of essays, *lieder* scores and reproductions edited by Kandinsky and Franz Marc, *Der Blaue Reiter*. This album's purpose was to publicize the new art, both French and German, to stress its relationship with the new music and to reveal the true quality of previously underrated art forms: folk art, primitive art and the art of children. In 1911, while this volume was being planned, Kandinsky and Marc quarrelled with the NKV and decided to stage a rival exhibition that year. This was announced for late 1911 and was to be organized by the editors of *Der Blaue Reiter*, which had not yet appeared. In all there were only two exhibitions in Munich and a further two in Berlin, and the *Blauer Reiter*, which appeared in 1912 and was intended to be the first of a series, remained the only Blaue Reiter publication.

On paper the Blaue Reiter artists make an incongruous bunch: Kandinsky, one-time university teacher of law, trying to reconcile a rigorous intellect with a desire to paint the Irrational; Marc, anxious to accommodate his sentimental affection for animals to the demands of the modernist style he had picked up from Delaunay and Le Fauconnier; Macke, a Rhineland artist with his heart on the French side of the river; Kubin, born in the real Bohemia, a touched visionary haunted by Kafkaesque nightmares. Schoenberg, as a painter a rank amateur, whose *Harnisch* had impressed and influenced Kandinsky; and later, Klee, Kandinsky's neighbour in Schwabing, whose reputation began with his contribution to the second Blaue Reiter show.

There were others, of course; notably Jawlsky, who never left the NKV, but showed with Kandinsky's new association nevertheless; and Gabriele Münter, a former stu-

dent of Kandinsky and, from 1902, his mistress, important less for her timid essays into late Impressionism than for her presence during the crucial years in the Upper Bavarian village of Murnau when Kandinsky began the long haul to abstraction. The war—and Kandinsky's temporary return to Russia—ended their friendship. But in 1931, Münter returned to the *Russenhaus* in Murnau, as their former home was known to the locals, and lived there until her death in 1962. Known only to a small group of intimates, she possessed the most complete collection of Blaue Reiter work anywhere.

Aging widows with large collections are usually the objects of intense interest in their last years. Counted, flattered and inspired by rapacious museum men, they are constantly reminded of what riches they might bestow on this or that gallery by signing on the dotted line. Münter, sitting secretly on her hoard, was spared all this in the early 1950s, when Hans Konrad Roethel was a chief curator at the Bayerische Staatsgemäldesammlung. He would often visit Münter to talk about the old days. But he had no idea of the riches in the *Russenhaus*. Later, Münter's companion, Johannes Eichner, told Dr Roethel that he wanted to present ten Kandinsky to Munich, but, because the Director of the Bavarian State Collections had been a notorious Nazi, Dr Roethel, who was somewhat surprised to hear about the ten paintings, advised Eichner to wait until Munich got a more worthy museum chief.

When Dr Roethel became director of the Städtische Galerie, at that time Munich's small municipal gallery, he tried to acquire more Blaue Reiter paintings and remembered Eichner's offer. Münter told him that his gallery could have Kandinsky's as long as it took everything else as well. Dr Roethel describes the final revelation as though discovered a buried treasure in the Valley of the Kings. Eichner took him to the basement of the *Russenhaus*, stuck an electric wire into a

switchboard, unlocked an iron door "and there it was: a tiny room with a very low ceiling apparently crammed with innumerable paintings by Kandinsky".

Münter's gift (she donated it all to Dr Roethel's museum on her eightieth birthday) remains the greatest bequest to any German museum this century and is the nucleus of a unique collection of modern art housed in the attractive villa built for the portraitist Lenbach, ironically the symbol of everything the Munich avant-garde most loathed. Not even the Guggenheim Museum in New York possesses a greater number of Kandinsky's, and no museum possesses more paintings by Marc or Macke. In short, the Städtische Galerie in Munich offers visitors the rare experience of tracing in one building the development of a single group of artists through their key works.

Dr Roethel was the museum's director until fairly recently, and although he guarded the paintings with the kind of obsessive custodianship and the documents with the sort of proprietary concern guaranteed to send scholars into fits of rage, his diplomatic and fund-raising abilities ensured that work related to the Blaue Reiter and its sources was constantly added to the collection. He also edited an admirable catalogue, full of illustrations and previously unpublished extracts from writings by the artists themselves. *The Blue Rider* is substantially a most competent translation of the third edition of that catalogue. There are many more plates, the format is slightly larger, there are photographs of the main artists; there is a longer introduction by Dr Roethel and an essay which has already been published in part elsewhere; and there are, of course, none of the advertisements for wallpaper and life insurance which are so characteristic of German art catalogues. The extracts from letters, essays and notebooks have been well chosen and provide valuable information about the artists and what they thought about their own work. Moreover, the new foreword, which tells the story of how Münter's

bequest was secured, makes fascinating reading.

But for all that, it is not clear whom the book is intended. Although anyone with a serious interest in the Blaue Reiter will be able to refer to the original catalogue for information about the paintings themselves, Dr Roethel devotes thirty pages to an English translation of the check-list, and all this is provided for English-speaking visitors to the museum. Is it intended only for the purpose of the volume is surely expensive, and, at one and the same time, surely too heavy to lug around the Lenbach House. Space should have been saved by discussion of the Blaue Reiter and for a bibliography.

There is still no satisfactory English on the subject and most exhaustive study in German, by Lothar-Günther Heim, is now out of date. It wonders why Dr Roethel, with mass of unpublished documents within such easy reach as Münter archives and so on, watched over by him for so long, did not grasp the opportunity to extend and amplify his sources. There is so much more to find and so much more the Blaue Reiter archives have to reveal.

Jawlsky: Heads, Faces, Meditations is a volume of great beauty but of little use to anyone else but the painter. It is an attempt to paint more than that which is a number of almost perfectly good colour plates can provide. In painting, there is no slenderer criterion than an index of the work left in the artist's studio on his death, his letters, his memoirs and a selection of letters. These are published here for the first time in English. The Kandinsky's *Rückblicke*, how Jawlsky's memoirs reveal talent for writing and are a matter-of-fact, restricted largely to accounts of meetings, travel, friendships. It is difficult to see why this book adds to Clemens Wählmann's own monograph and catalogue of 1959.

The instrument shown in the "nexus" is a *lira da braccio* instrument in the "Dilation" section, a bass *lira*, and conforms to a conventional Homer iconography as discussed by Violelli.

The book includes a business catalogue raisonné, which may be superior to the text, and which is an account of the drawings in so far as they relate, or appear to Mr Cog to relate, to known paintings. Cog and variants are not systematically discussed. There is a useful selection of inventory references to paintings attributed to Mola that can no longer be traced. The main feature of the appendix devoted to rejected attributions is an attempt to reconstruct work of Francesco Giogione, mentioned by Papi as a member of Mola's studio and who died the year after Mola in 1669. The age of the book which is likely to prove durable value is its well-chosen illustrations.

ALAN CLIFTON-TAYLOR:
The Pattern of English Building
466pp. Faber and Faber (paperback). £3.25.

First published nearly ten years ago, *The Pattern of English Building* by Alan Clifton-Taylor has been a book long needed. He sets out to analyse the use of the traditional building materials, and unlike many architectural writers, is able to write with a framework of domestic use, as well as the more sophisticated examples. An advantage has been taken of growing demand for knowledge of traditional buildings, and regional characteristics are thoroughly revised. The text is every page rewritten, and it is a good illustration.

Unaltered ego

ALBERTO MORAVIA:
The Two of Us
Translated by Angus Davidson
Secker and Warburg. £2.50.

When the pieces that make up the pattern (style, plot, contents, characters, ideas and attitudes) have varied remarkably little over more than forty years.

In the old penniless days Moravia was thought daring. Today, such daring is commonplace; personification means that he can go further in description, but his method is much the same as before. In *The Two of Us* he writes, as he has always written, of a world in which people are linked by sexual feeling and nothing else; their world is totally without grace or beauty, they themselves are almost always repulsive, yet they fill others and themselves are filled with ferocious, illimitable sexual desire. Sex is regarded with an eye both excited and clinical, and attraction and repulsion are so closely linked that the fiercer the desire the more grotesque the imagery. Since love-making in the novel has nothing to do with love, an ugliness that at times defeats its own object and becomes ridiculous is part of every erotic moment. This spreads to everyone. If the hero's wife, "with her big, ham-like face, her caw's-udder bosom, her exuberant panache", is as repulsive as the filthy home she keeps, as absurd as the tight outfit she squeezes her mountainous body into, his baby son is scarcely more attractive:

Lightly hair of a sort of woolly blond, tightly knid; eyes of a pale, watery blue, with an already impudent expression; his cheeks white but with two patches of rustic red, one on each cheekbone; a nose in the shape of a tiny hook of flesh, the nostrils conspicuous and covered with a network of little scarlet veins; a mouth shaggy and slightly crooked, almost hare-lipped.

And so it is with every character: the gallery of grotesques goes beyond realism into wild caricature.

The twin of the life are Federico, the narrator, and Federico's Rev. his sexual organ and alter ego, with whom he converses and quarrels, a source of pride and humiliation, author of all his ill but of much of his glory as well. The symbolism is clear, indeed obvious, the lines of the story are laid down with the straight logic of Roman myth. A complex plot involves Rico (and Rico not only in sexual manoeuvre but in political action: "Ché yes, Rico no", scream the rich young revolutionaries to whom he gives five million lire, hoping, with mystic folly, to buy their goodwill.

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Italian title: *Il Paradosso*. A collection of thirty-four very brief stories told by women, whose effect is to make Italian society seem like a "lunatic asylum". The women are all deeply and melodramatically "alienated" and Moravia relies on some "cheap, worn-out devices" of story-telling in his impersonations of them. (TLS, November 6, 1970).

"Angus Davidson's translation is a model of what a translation should be: as faithful to the original as possible and at the same time as free as is necessary for a general impression of spontaneous, independent writing. Only a born writer knows when he has to port compound with the text and, for instance, substitute the past tense for the present (as Mr Davidson regularly does) or "middle class" for "borghese" or "yes, Nori dear" for "sì, Norina" or "I could swear that" for "diletti so".

Yet even the best translator has his moments of abject-mindedness, and we find "knitted sweater" (p. 82) for "cattunmiglia". Instead of "tights" and "they walked forward" (p. 100) for "sono andati avanti" instead of "I walked forward".

They want a bit of extra truck. But Rowan, as always, mumbled an institution into an away. Why not "nudeways"? Mr Sinclair has a really bad ear for accents.

Rosa is one of similar Malro's twin daughters by either Cog or Magog; Malro has slept with both. Rosa, a *dolce vita* girl, later has an incestuous affair with Magog. Her incestuous sister Josepha, "as Victorian virgin sister Josepha", dies in Cuba as a Karl Marx; "die in Cuba as a Karl Marx" precedes to businessmen. Magog does, however, get himself seen in the Royal Box at Covent Garden, where he sneers at the lavatorial and the Royal Family's taste in interval snacks. Andrew Sinclair is always interesting and convincing about such details of high life, which he treats with disdain; against his will, his work has distinct snob appeal.

Gog takes Magog to visit two old Africa hands, living in impoverished retirement. ("I would never have believed that I'd see you worked up about the fate of the imperialists," about the uncomprehending Magog, says the story of the Old Constables would make a novel; but then, the book is full of ideas for novels, scenarios and potted plots, which Mr Sinclair scatters about in anecdotal form. Sometimes he dramatizes his anecdotes, but not very well. There is a headmistress who says: "Naturally we turn a blind eye like Lord Nelson to an innocent gateway of the girls' staff lights out if

Rico's politics are even more improbable than his sex-life; his psychological contentions even less credible than his physical ones. Fact and fantasy are, in fact, never satisfactorily sorted out; a tale that demands a light touch gets heavy handling and, to add to its troubles, a translation below Angus Davidson's usual standard. Small things keep tripping one up: a woman who puts on "eyeshadow" instead of "eyeshadow", for instance; unlikely turns of phrase, a general wooliness, in the dialogue. *The Two of Us* is called by its English publisher, "a savage comedy"; part of its trouble seems to be that (apart from making mild comedy) it is not really savage enough. There is something softened and self-indulgent about it; finally, a sense of triviality, of emptiness. Moravia was at one time much overrated, and is now perhaps underestimated; in this book, he seems to caricature himself, to be grimacing wildly at his own reflection.

ALBERTO MORAVIA:
Paradise and Other Stories
Translated by Angus Davidson
222pp. Secker and Warburg. £2.25.

Italian title: *Il Paradosso*. A collection of thirty-four very brief stories told by women, whose effect is to make Italian society seem like a "lunatic asylum". The women are all deeply and melodramatically "alienated" and Moravia relies on some "cheap, worn-out devices" of story-telling in his impersonations of them. (TLS, November 6, 1970).

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EDMONDO DE AMICIS:
Amore e glinastice
Introduction by Italo Calvino.
128pp. Turin: Einaudi. L.800.

Edmondo De Amicis's *Amore* (Heart) is one of the few books that most Italians have read. From its appearance in 1886 until the 1930s, when the Fascist educators found fault with its socialism and its sentimentality, all Italian schoolchildren were exposed to it. Banned from the schools, *Amore* survived in families, so that even now it is one of the most popular books in Italy. And everybody used to think of De Amicis as a gentle, mild, harmless Victorian writer for the young. Now that Italo Calvino has discovered and republished *Amore e glinastice* (Love and Gymnastics) the shock is great. What would be said here if it were disclosed that Benito Mussolini was the author of *Sous-mis Lovers*?

The present novella is certainly not for the young. It is the story of a lovely girl, Signorina Pedini, a physical training teacher by profession, whose dedication to health and gymnastics makes her impervious to the passion of her admirers. These include a middle-aged colleague, a young student without scruples and, above all, a shy, timorous priest named who, being her rent collector, has at least one monthly opportunity for meeting her.

But there is one more admirer, and of the same sex. Signorina Pedini shares her apartment with another schoolteacher, Signorina Zibelli, who is as fragile, feminine and submissive as the other is robust, virile and dominating. Signorina Zibelli regularly

falls in love with all her friend's suitors, and because of this she makes terrible scenes. However, whether these scenes are inspired by the misery of being ignored by the men or by the frustration of being neglected by her handsome partner, the reader never finds out. Love among women was certainly as taboo in *fin de siècle* Roman Catholic Italy as in Victorian England, and De Amicis never says anything more explicit than this: "Anyone (during those scenes) hearing Signorina Pedini's baritone voice without seeing her, would have thought she was a husband, rather than a girl friend."

De Amicis has a fine ear for the sounds made by unseen objects. The rent collector lives in a room below Signorina Pedini, and is obsessed by the noise of her movements, her physical exercises, above all by the thudding of her bare feet right above his head. The virtuous author of *Amore e glinastice* displays a marked taste for voyeurism, and delights in describing the pleasures of the rent collector at the key-hole and from a precarious observation-post on the roof.

All this is very funny, as is the bland, light-hearted satire of the infatuation for physical training which was sweeping Italy at the time. Signorina Pedini believes in gymnastics as a cure for all ills, including chilblains and asthma.

De Amicis was a good journalist whose travel books were once very successful, and he has a real gift for accurate observation of both characters and scenes. But nobody would nowadays pick up his books on Spain or Morocco or Paris or London for sheer enjoyment. *Amore e glinastice* on the other hand still makes delightful reading, and one would not be surprised if it becomes as popular as *Amore*.

George Malcolm Thomson:
Sir Francis Drake
"A most spirited account of the whole drugging story"—C. P. Snow, *Financial Times*. "A great biography"—Michael Foot, *Evening Standard*. "Just the right amount of awe and wonder"—David Holden, *Sunday Times*. "Can be warmly commended"—Joel Hurstfield, *The Times*. "The best biography of Drake since Sir John Corbett's 60 years ago"—Richard Hough, *Daily Telegraph*. "One new biography"—Paul Johnson, *New Statesman*. "Splendidly readable"—*Daily Express*. Illustrated, including full colour frontispiece and maps. £3.60.

Heinz Höhne & Hermann Zolling:
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The truth about General Gahlon and his spy ring. Introduction by H. R. Trevor-Roper. "Excellent and lavishly documented history of the politics of Reinhard Gahlon. . . . The would-be spy master's opaque character emerges clearly"—*The Sunday Times*. Illustrated. £3.60.

Greece Under Military Rule
6 years after the Colonels took over. Edited by Richard Clogg and George Yampopoulos. With contributions by C. M. Woodhouse, M. P. Hellen, Vassilis, John Parnazoglu and others. £3.00.

Secker & Warburg Poets
"This new venture from Secker & Warburg is to be welcomed"—Clive James, *Observer*. The first four titles are:

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£1.50 hardcover, 80p paperback
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£1.50 hardcover, 80p paperback
SANDRA HOCHMAN: *Earthworks*
£2.50 hardcover, £1.25 paperback
OCTAVIO PAZ (Editor): *New Poetry of Mexico*
£2.50 hardcover, £1.25 paperback

Secker & Warburg

A Slav island in the German sea

GERALD STONE:
The Smallest Slavonic Nation
The Sorbs of Lusatia.
201pp. Athlone Press. £3.50.

This is a thoroughly satisfactory book, which meets a need. All slavophiles are vaguely aware of the Sorbs, a small group of Slavs who still survive south-west of Berlin, in the valley of the Spree. They are the last survivors of the great linguistic empire of Slav-speakers which in the Middle Ages ran up to the Elbe and as far west as Lüneburg, but was pushed back over the centuries by German, leaving nothing but memory and place-names behind them. The Sorbs survived, but only just: low in number, rather dim, and surrounded on all sides by German-speakers but least till 1945, from Gerald Stone's excellent book it looks as if at some points Sorb-speakers may survive on the west bank of the Neisse, where Poles have displaced Germans on the east.

The ordinary amateur slavophile knows remarkably little about the Sorbs. Even their name is a bit of a puzzle—who invented it? Mr Stone does not say. The Germans used to call them Wends, which is regarded as no less insulting than calling the Scots Scotch; they call themselves Serbs, which is too confusing for international use; the word used in Latin was Sarmatian. Anyway, Sorb, if a trifle tritely, is unambiguous and

nowadays generally accepted. Our amateur knows that they centre round Bautzen and Cottbus; that there are a large number of dialects; and that two literary languages have been developed, of which Lower Sorb (around Cottbus) looks rather like Polish and Upper Sorb (around Bautzen) looks rather like Czech. He knows, also, that they now live wholly in the German Democratic Republic. And he assumes that no more is to be discovered.

Mr Stone has studied the Sorbs deeply, and has provided an excellent general account of them, which gives everything that the ordinary slavophile will want to know, and a bibliography that covers many books which have recently been published in East Germany. He deals with history, literature, language, folk culture, folklore and music, and he ends with a useful assessment of the present-day position, based on personal study.

This is, as he says, a very small and indeed a dwindling "nation"; but it is a nation, to quote his parallel, like Wales, where there are plenty of English-speakers who feel themselves fully Welsh. If a man ceases to speak Sorb, he ceases to think of himself as a Sorb; he becomes a German. The Sorbs are therefore hardly more than a community of Sorb-speakers. The area within which Sorb is spoken is about the size of Devon, but they are

mixed up with Germans: the towns have long been predominantly German. It is thought that there are about 70,000 Sorbs.

Lower Sorb—meaning both a group of dialects and a literary language derived from them—is centred on Cottbus, which from 1815 onwards was in Prussia, where the pressure of Germanization was stronger; it tends to fade out. Upper Sorb, round Bautzen, was in Saxony, where the authorities were kinder to their Slav subjects, and it remains the dominant form of the language. Upper and Lower Sorb are closely related to each other, though there are innumerable problems to be solved: both are more closely related to Polish than to Czech, though both have many points in common with the latter. Mr Stone explores the general belief that Upper Sorb is closer to Czech and Lower Sorb to Polish; this rests largely on a very noticeable but fairly recent phonological change (*g* to *h*) which is shared not only by Czech and Upper Sorb, but also (as he might have added by Ukrainian—an example of the Balkan phenomenon of phonological changes which overstep linguistic boundaries. At night could be added, for the very amateur slavophile—so amateur that Mr Stone does not think the point worth mentioning for him—that Upper Sorb spelling is heavily influenced by Czech, which makes the literary language look more similar

to Czech than it sounds.

The history of Sorb culture is fairly typical of that of a minority language in a German-speaking area, minus (except at one point) any political urge to independence. For centuries the Sorbs were rural serfs, under German landlords. Their language began to appear in writing after the Reformation, when a few religious texts were produced. In the eighteenth century interest increased, and a Catholic minority was influential, with encouragement from Prague—indeed until quite recently there were two forms of the Upper Sorb literary language, Protestant and Catholic. Things began to move under the influence of nationalist and Pan-Slav feeling in the nineteenth century; but the poets, journalists and other national heroes were still mostly pastors and priests (who worked well together in the national cause) since they were almost the only educated Sorbs. At Versailles, encouraged by the Czechs, they made a faint bid for independence, which got nowhere. Disappointingly, Mr Stone does not mention the legend, which forms part of the oral folklore of the Peace Conference, that the only reason that they got even a hearing was the intelligence, energy, and above all the remarkable personal attraction of a young lady on the Sorb delegation. Did this *vila* exist? And if so, what happened to her?

The one effect of this attempt, the only movement towards independence of an otherwise loyal part of Germany, was to arouse the suspicions of the Weimar republic, which continued to germanize. From 1937 onwards the Nazis suppressed them. But the GDR has taken exactly the opposite line. Nowadays, to be Slav is to be fashionable; and the

authorities have done everything possible, in fact and not merely on paper, to encourage Sorb education and studies, which flourish as never before. But, alas, the facts of life, far isolated villages and learned studies, they seem bound in the long run to be assimilated. Brown coal, being mined on a large scale in the territory, and German workers move in. Germans from across the Neisse have been settled in Lusatia. With greater mobility, Sorbs move out. Since all Sorbs are bilingual, whenever a family, a village or a work-team contains some German, all speak German. The admirable linguistic atlas which is now being prepared is almost too late: many dialects are dead or dying. Killed by self-germanization and by the increasing use among Sorb-speakers of the two literary languages.

The literature is primarily of local interest. Folk-song has been well recorded. Folk culture is interesting, but it would have been useful to hear more of the material about what aspects are purely Sorb and what are shared with German neighbours. One suspects, quite a lot of the latter: he quotes, for example, with a photograph, the Sorb type of haystack, which looks indistinguishable from a type to be seen in many German-speaking regions.

Good luck to the Sorbs: if they are to survive, for all the genuine help given by the GDR. Anyway, here we have an admirable general account of them which will be of help to all slavophiles; no one can now plead inevitable ignorance if he has not the time or energy to pursue this rather marginal topic through numerous specialist publications, often outdated.

PHILOSOPHY

Sticking to the facts

DAVID KOLAKOWSKI:
Philosophy
Translated by Norbert Guterman
Penguin. Paperback. 40p.

This book is an introduction to the history of the positivist philosophy, its development from the time of Hume to the recent past and its function in our culture. The author rightly avoids too narrow a definition of a widespread and rambling philosophical movement and affirms its relations to, and affinities with, other philosophical positions such as Positivism, the conventionalism of P. F. Strawson, the pragmatism of W. V. Quine, the philosophy of G. E. Moore, the core of the positivist philosophy—preserved in all its various—legitimate claims to knowledge, and its separate, meaningful philosophical or scientific quest.

Dr Kolakowski regards as most characteristic the principle of phenomenalism, the effect that phenomena are not themselves, rather as they are known, substances, terms; the principle of nominalism, to the effect that the general

words of a language (e.g. "entail") refer only to particular objects (cats) and not also to abstract objects (the Platonic Form of catness, the concept of a cat); the principle that value judgments, especially moral judgments, have no cognitive content; and lastly, the principle of the unity of scientific method and, consequently, of scientific knowledge.

Since positivism is an all-or-nothing philosophy which radically rejects all traditional metaphysics, discerning positivist tendencies in thinkers who are clearly not positivists may easily become rather pointless. While this danger is on the whole skillfully avoided, some of the alleged parallels are rather far-fetched. Thus Galileo's respect for the experimental method has little to do with positivism since it is combined with a conscious acceptance of Plato's account of the function of mathematics in science. And Wittgenstein's *Tractatus* is no more positivistic than Leibniz's *Monadology*. An understanding of the similarities and interrelations between positivism, pragmatism and conventionalism, on the other hand, is essential to a full understanding of each of them—both as regards their origin and

their attitude to scientific knowledge. Hence, Dr Kolakowski's chapters on conventionalism and pragmatism are particularly valuable.

What he has to say about the various manifestations of pure positivism is always clear and instructive. He carefully and fairly examines Hume's epistemological theory and shows how his exaggerated conception of reliable knowledge led him to adopt an unreasonable scepticism. He describes Carnap's philosophical system and separates its various independent parts from each other—in particular his history of the intellectual development of mankind, his conception of sociology as social physics and his curious positivist religion. He explains the methodology of Claude Bernard and the general philosophical views of J. S. Mill, Bentham, Spencer and other thinkers of that period, which he rightly regards as the age of positivism triumphant.

There follows a chapter which is mainly devoted to the philosophy of Avicenna and Mach. Their views had been violently criticized by Lenin as a revival of Berkeley's subjective idealism, deprived of its

theological content and strengthened by a principle of conceptual economy. Lenin's criticism is mentioned, but—regrettably—it is not examined. The English general reader will be most familiar with the contents of the chapter on logical empiricism, even if—unlike the general reader of the last generation—he no longer regards it as the only reasonable philosophical position. The book ends with a brief evaluation of positivism and culminates in the thesis that when one tries to account for metaphysics, one must either accept the view that "Itacon" is a cancerous tissue in a sick species or an alien body originating in another world.

To justify this highly controversial thesis would, among other things, require a full analysis of the structure and function of metaphysical principles. Dr Kolakowski's essay contains, at most, some hints of such an analysis. He seems to think that the principles of positivism—its phenomenalism, nominalism and the rest—are themselves "metaphysical", but he does not offer any clear explanation of what is meant by this term.

As men possessed

JOHN L. TUCKER:
The Greeks and the Irrational
Cambridge University Press.

1970 Round Knov published a book under this same title. He was describing the spiritual ethos of various sects and small groups within the church who base their way of life on belief in direct divine inspiration of guidance, and he used the title *Positivism* in a broad sense, not referring himself to those to whom it was applied in a derogatory way by their contemporaries. Since I

understand the word in detail the subtle shift of the word from a neutral and pejorative religious use to its secular sense, where it is usually commendatory, except where there is a suggestion that more than light is being engendered. Mr Tucker himself says that the book could be taken as an extended series of illustrations of the OED sense of the word "enthusiasm", "enthusiast", "enthusiasm".

It is rather reads as such, there are some forty-eight pages of text, with the help of which it should be possible for anyone to have a good chance of understanding how some author, even an ancient one, between the seventh and nineteenth centuries used the word. But it would be ungrateful to suggest that the book gives a catalogue of usages, the quotations are grouped with precision and introduced with grace and sometimes wit. What is given is a very (or, at least, a) series of the words to changes in social and religious milieu. Rather, Miss Tucker says she is deducing changes in the words from semantic changes, rather than the other way round.

Miss Tucker does not find any clear demarcation in date between the appropriateness and disappropriateness of the word, though in the early nineteenth century the appropriateness is clearly gaining ground. Perhaps in this as in so much else, Coleridge was aware of the issues. He understood from his own distress how, when inner-kindling went, creative power went also. He was enough of an analyst of the psyche to know the ambiguity of its "inspired" powers. And his interest in cyranology took him back to the original Greek meaning of enthusiasm as possession by the divine. Miss Tucker quotes from the *Philosophical Lectures* (1819), where he says of Jacob Boehme (Boehme), "He was an enthusiast in the strict sense, as not merely distinguished, but as contradistinguished from a fanatic."

There is still here the sound of divine afflatus. Perhaps our contemporary enthusiasts for old railway lines, cricket, pop, still sometimes catch its whisper.

Crossing the Channel

WOLFE MAYS and S. C. BROWN
Editors:
Linguistic Analysis and Phenomenology
307pp. Macmillan. £5.

In the late 1940s philosophers on the two sides of the philosophical channel—symbolized accurately enough by the Channel that up to now has actually protected Dover from Calais and Calais from Dover—were hardly taking any serious notice of each other at all. Ten years later they were beginning to feel that this was not an altogether intellectually respectable state of affairs; one owed it to oneself perhaps to present one's positions and some samples of one's work to those who were working in the darkness of the other side. But neither side much liked or understood what they saw of the other; the 1959 conference at Royaumont, which French and British philosophers came together for a week to discuss "La philosophie analytique" (the philosophy of analysis) had achieved a largely merited notoriety as an example of near perfect non-communication. But now in the late 1960s and early 1970s philosophers on both sides of the channel are beginning to talk to each other, not simply at each other; and when they come together at conferences, it is clear that some are by now not only pretty well informed about some extent influenced by, what they understand to be going on on the other side.

One must not exaggerate. The beginnings of genuine exchange are still only beginnings; the numbers of those who are truly at home in more than one tradition are still comparatively small; and even effective exchange falls a long way short of the re-establishment of a genuine philosophical community. Still, the beginnings are there, and the appearance of volumes such as this can only be welcomed. *Linguistic Analysis and Phenomenology* is the record of an international conference held in 1969 at the University of Southampton, and contains the papers of the six conference symposia together with, the chairman's remarks, and an edited version of the discussions that followed. It also includes an introductory essay by Wolfe Mays.

Volumes of such proceedings are inevitably somewhat uneven in quality, but it can fairly be said that this one contains, on the whole, a surprisingly high level of interest. The main object of the conference was, of course, to establish working communication and interrelations. The best evidence of its success lies in the extent to which the particular discussions, so particular topics, carry their own particular interest. One's attention is caught not just by their exemplary nature or by the

contributions made to the general elucidation of the nature of, say, phenomenology or linguistic analysis, but also by what is said on the issues actually under discussion, though the interest of what is said is often enough enriched by the ways in which the philosophers of different backgrounds set out to address each other on the subjects with which they are concerned. It is enriched too by the way in which the discussions between members of "opposite sides" are interwoven with disagreements between philosophers belonging to the "same side".

Again, one must not exaggerate. There are failures of communication; some of the papers (or chairmen's remarks) are less successful or interesting than others; the informed British reader might well derive a misleading overall impression of the contemporary importance of "Continental philosophy" of phenomenology and existentialism. Nevertheless, the sense is conveyed that the debate is at last coming alive.

As for the particular discussions, there is here no space to do more than mention those which struck this reviewer as being among the most rewarding—not only to the reader looking outwards from, even while still anchored within, his native analytical tradition. First and foremost perhaps, Michel Dufrenoy's brief but refreshing contributions to the symposium on "The Critic and the Lover of Art"; M. Dufrenoy's essays claim to no more than an outsider's working acquaintance with analytic philosophy, yet R. K. Elliott is surely right to draw attention to the interest and importance that anyone interested in aesthetics should find in his work on the subject. Of the symposia concerned in one way or another with the concept of a person, the more notable is that chaired by P. F. Strawson and based on Hilde Ishiguro's attempt to show just how close is the connexion between the concept of personal identity and the person's conception of his future actions in what she calls the "causal world". There is a good deal of perhaps rather unsystematic interest, including some disputed references to Simone Weil, in the discussion between James Doherty and Peter Wicks on "Doing Good and Suffering Evil". And Professor Tugendhat's contribution to the debate on "Phenomenology and Methodology" with its brief but clear account of Husserl's method, is particularly worth reading.

There are of course other good things; but these, supply sufficient reason for anyone interested in the possibilities and difficulties of overcoming philosophical barriers to effective dialogue. This book for himself.

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DOROTHY CARRINGTON:
Granite Island
A Portrait of Corsica
336pp plus 29 plates. Longman. £5.

When she first went to Corsica, Lady Carrington tells us, only 2 per cent of the land was cultivated. There are many such odd little facts scattered here and there through *Granite Island*, usually making points of importance and additively and sharply jolting the reader's attention into awareness of what an extraordinary place it is. The strong flavour of Christian society is now being softened, as in so many places, the tourists are great levellers. It is all the more desirable, therefore, that so close an observer as Lady Carrington, looking at the place with the eye both of the anthropologist and observer and of the lover of its opacities and silences, should set down the immediacy of its first great impact upon her. That was made, it appears, some time after 1945 but before 1960; she now proclaims the inflation which then came upon her. The result is a very enjoyable book.

Excellent and devoted, none the less, do not make a book easy to review. To be cool about it is like being cool about someone else's love affair; a certain truth is dis-

cernible, but the life is missing. At its best, *Granite Island* reaches something of the level of another work of devotion, *Black Lamb and Grey Falcon*, and the method employed is not dissimilar. The articulation of the book is provided by a journey—it is a pity that no scale is provided on the map, but this may enhance the magical feeling of some passages for readers who have no idea of what distances are involved—and this breaks the book into a series of geographical and human sequences. Over these has been laid the work of reflection and reading. In something of a tour de force, Lady Carrington imposes on the journey a roughly chronological sequence, too; as we follow her round the island, so we move from the primeval status-members of the Sartenes through the centuries to French departmental status and the crumbling of the old patterns in the past decade or so.

The historical mode suits the description of so rich and subtle a society, but the social anthropologist reinforces the historian's skill. Every one has heard of the vendetta, but Lady Carrington explains much more: the *signatura* of Herodotus, Pliny's constitutional innovations, the *voventari*, the complicated attitudes surrounding the nuptial kiss.

There is one particularly fine set piece, an interview with one of the mysterious *mazzari*, hangers-on of death, which ends with the woman suddenly sliding away into the night, perhaps to set out on her mission. This was in the Sartenes, the southern region, where there abound the statue-menhirs on which the book contains much vigorous speculation.

When she returned there, Lady Carrington was disappointed that local archaeological endeavour had been so little stirred by her passionate advocacy of research about these mysterious monoliths. It seems permissible to suspend judgment for a little about some of what she has seen in them. Someone who has not experienced the fascination of these strange carvings will not at in them can already be discerned the essence of a humanism which she sees as the sustaining core of Corsican civilization since the prehistoric era. Once into historical times her interpretation is always more convincing and rings true; history, as she shows, still moves into the lives of the people she has talked to about their past. There is a great secret to be unraveled in the Corsican capacity to avoid spiritual impoverishment for so long. But then, the Corsicans were never the depressed peasants of other lands, nor have they had an industrial proletarian.

Such themes raise this book much above the level of the ordinary travel book. (*Granite Island* in fact won this year's Heinemann Award for Literature.) If sometimes, the vision is a little romantic—and despite Lady Carrington, space, silence and fresh air are not things that every peasant knows—what enhances its charm. Perhaps somewhere else she will tell us about things she has not had time to explore here, the persistent and prominent role of Corsicans in the criminal life of metropolitan France, for example, or the career of another Corsican, of Napoleonic times, Suvolet. What she has already done is to provide an incomparable picture of a society disappearing (as Clemenceau thought it might) under the impact of prosperity. It may soon have documentary status, like the books of Gerald Brenan, for another part of the Mediterranean littoral, as a record of the forms of one of those simpler, heretic societies, which have fascinated Anglo-Saxons so long.

Russian workers

REGINALD E. ZELNIK:
Labor and Society in Tsarist Russia
450pp. Stanford University Press.
London: Oxford University Press. £7.25.

The subtitle of Reginald Zelnik's book is "The Factory Workers of St Petersburg 1855-1870". It is the first part of a projected two-volume study of the rise of industrial labour in Russia during the reign of Alexander II. A second volume covering the period 1871-1881, the years of Populist-worker interaction, is in preparation, but it is already possible, on the evidence of this first volume, to welcome an imaginative and well-researched contribution to Russian social and economic history.

There are two main reasons for such a verdict. First, this book covers the significant, but relatively neglected, early period in the history of Russia's industrial workers. Most Western and Soviet historians have tended to concentrate on the more dramatic, later moments of unrest and the industrial workers' links with revolutionary Marxist intellectuals and political groups. The years covered by this volume give us, as Professor Zelnik claims in his introduction, the only opportunity to study the situation of Russia's urban workers independently of the history of revolutionary politics. Secondly, the author is one of that small group of Western scholars, predominantly American, who have succeeded over the past decade or so in gaining access to valuable archival material in the Soviet Union and whose work has consequently acquired a freshness and sometimes a depth absent in earlier works of synthesis.

Although his study is focused mainly on the city of St Petersburg, Professor Zelnik's aim is ambitious. No one to date, he claims, has tried to examine the situation of the nineteenth-century Russian worker as part of the context of early industrialization, to assess the impact of his early experiences on his subsequent political evolution, or

to investigate the interaction between the workers' situation and the attitudes and actions of other segments of society before the 1890s. His book is intended to be "the first step in such an endeavour", and he has displayed considerable energy and ingenuity in unearthing new information on these questions.

Energy and ingenuity were essential, because the position of the Russian factory worker at this time has attracted little attention. Certainly the intelligentsia had little interest in him or in the industrial complex that was forming around the periphery of St Petersburg and Moscow. As Rose Glickman pointed out in a valuable recent essay, there is only one Russian novel, F. M. Reshetnikov's *Where Is It Better*, that can be compared in scope and detail to the industrial novels of nineteenth-century England. Professor Zelnik makes use of it, but he also provides us with a wealth of material on the industrial development and population patterns of St Petersburg, and on the labour unrest and the problems of disease and depravity among the city's industrial workers gleaned from a wide variety of published and unpublished sources.

Beyond this Professor Zelnik gives us a useful account of the various attitudes, both in government circles and in society generally, towards the labour question, examining the debate on industrialization, the work of the government commissions of 1857-64, the Sunday School movement, and the professional organizations, such as the Imperial Russian Technical Society. His emphasis on St Petersburg tends at times to make him ignore or treat briefly developments outside the capital, but he makes some very good points on the alleged anti-industrialism of the Russian left, on the response to the proposals of the St Petersburg Committee of 1859, and on the issue of strike in the Nevskii strike of 1870. This is an original and thoughtful piece of historical research, and it looks forward to the appearance of its sequel.

CARLO MADERNO

and Roman Architecture 1580-1630

by
Howard Hibbard

This monograph discusses the career of the architect Carlo Maderno (1556-1629) in the context of Counter-Reformation Rome between 1576 and 1630. These years saw the birth of the brilliant Baroque style, whose greatest exemplar, Francesco Borromini, was Maderno's nephew and pupil. Maderno is best known today as the architect of St Peter's, who designed and built its great nave and facade. His masterpiece is the facade of Santa Susanna (1607-1608), often considered the first monument of the Roman Baroque; the spectacular fountain in the Piazza di Santa Peter's are also his.

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Blaming the broadcasters for the awful things that appear on our screens or drop out of our loudspeakers has become a national blood sport. The alimentary metaphor suggests that before taking up the scent we ought to count seven; that much of what we see and hear is precisely what we asked for, and that it is, as it is because we are as we are. Radio and television give

Books and book programmes suffer from this elementary relationship less than most; their audiences are in the main minorities with specialized and quite robust digestive powers. Nevertheless, as we shall see, suffer they too, both here and from the literary thing-down which broadcasting imposes on its scripts. Despite this, in all its forms, the handling of books adds vastly to the interest, even to the delight, of radio and television. A well-read audience must take from them what it can and, knowing what the limitations are, not prejudice its own enjoyment by expecting what the media are not equipped to give.

In his second article, the life of the fulmar is presented in some detail. Professor Halls takes exception to the fulmar being likened to the gull (which it resembles only in colour), preferring to liken it to a small albatross. His study of the

The chapter that the grassroots men see will turn to is "Advice to amenity societies" which is not intended to supersede two practical Civic Trust pamphlets on the subject. It starts with a generally honest local democracy. Here Lord Kennet briefly picks up a big subject and gives it a brisk and timely airing: the *trahnsen des clercs*, of intellectuals and aesthetes who will not soil their hands with local or national government though they do start local amenity societies—"idiots" in the ancient Greek sense, "whistlers from practical democracy," taking notice of their elected representatives only to despise them. When "The brigadiers and the poets, in uneasy alliance, descend upon the Town Hall and tell the Council they are a lot of Philistines," they will have to discover what it is the local councilor knows and they themselves do not. A healthy working relationship might even bring more people to stand for the Council. The ensuing twenty pages of instruction on how to become familiar with the local de-

against bodies exempt from pin-
ning control. Other times, the
Governments, is doubtless the pol-
ical answer. What can the plain
citizen practising democracy be
about that, except vote, shout, ac-
cuse? He can improve his own
architectural literacy, for one thing.
This manual assumes he has some
literacy, but it should not; it assumes
involves in circles that can read
and discourse with architects and
communications between architects
and the neighbours are a pre-
requisite for mis-understanding or
preservation. The advice in this book
is good as far as it goes.

...the testing of statements of
the touchstone of the conscience
...is pondering over experience
and coming to conclusions
...is not a trick, or an exercise
or a set of dodges
...is a man in his wholeness
wholly attending
...just as Lawrence seeks to
...what he does approve of
...it, with what he dis

Various points about time taken to actually have been elaborated in an essay on "Pust and Fout" in *Shakespeare* which considers the handling of time in terms of both dramatic technique and "a pattern of thought," and attitudes toward time are informative in their daily written and somewhat more florid way they they the familiar territory as well as occasionally breaking new ground. In contrast, two essays that read in general as his best use of a stimulating style with a certain naive style are those on "Shakespeare's Use of the Messenger" and "Shakespeare's Sonnets." Both concentrate on the form and function of the form and function of the form of information and a

So far as Milton is concerned,
it is silly that Professor Knights did
not see fit, or could not find time,
in his chapters are the Clark Lectures
for 1971), to compare the political
prose with the verse given to the
fallen angels in *Paradise Lost*. The
language of Satan shows Milton's
matrnost and deepest (perhaps he-
cave disillusioned) grasp of the
language of politics; it exemplifies
and expresses from within, a disre-
parted political rhetoric. In another
part of his book Professor Knight
refers to the name-calling and label-
ling which, he rightly says, form
part of the false coin of political
debate, giving "a semblance of ob-
jective form to our projection
thereby strengthening the fears from
which they spring." ("Zeals"
Puritan, Jacobin, Communist, Agita-
teurs, Bourgeois, the Establishment)
Philip Spanton's first speech re-
quires similar name-calling in de-
fence of God to manipulate at
times rather than define a reason-
able position, and the tyranny the
he accuses, like the independence

However, it would certainly be unfair to suggest that in this book taken as a whole, Professor Kitiip is doing any such thing. What he deplores is the abuse of language, public utterances; what he advocates is not in particular ways of writing, but a tone, or perhaps even in the end, a moral stance.

To return to Marvell's "Ode to a Professor Knight," argues that the poem is a particular case showing that "tension, a sense of complexity, is not incompatible with firm commitment, or, at the very least, a clear approach to commitment." And in summing up he maintains

The effort is admirable, and the manner of making it is highly attractive; but as one reads the newspaper, or watches the almost cliché images of violence that constitute so much of television news programmes, one cannot help but feel that the "dust and heat" is immense and Professor Knight's language something terribly frail to set against it. It may be that there is prevalence of the one makes the advocacy of the other all the more necessary. It is, after all a familiar dilemma. What is needed is the paradox of a passionate commitment to the "openness" which this hook propounds and embodies; and perhaps somewhere there is a language which adequately communicates this, too. For Professor Knight it existed in the work of certain seventeenth-century writers, but what one would most like to know is whether there is much evidence for, or hope of, its existence today.

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.....

definition of the word is one of the few Marxist critics in English.

Romance and Realism was certainly not Caudwell's final word on literature. But it remains valuable today for students of the development of Marxist criticism and, as Professor Hynes's introduction admirably shows, for students of the intellectual life of the 1930s.

DAVID N. MARCOUDES,
15 Highbury Hill, London N5.

Book Subscription Lists

Sir—Although many writers, like Sarah L. C. Clapp and Graham Pollard, have emphasized the importance of the subscription method of book production, less attention has been given to the lists of subscribers often included in the books. These form a valuable source for historians of many kinds, which has been neglected or only partially used, largely because the number and scope of lists available has been unknown. We have compiled a *Pre-publication Guide to Book Subscriptions Lists* which is to appear in the *Bulletin of the History of Education Society* this year. Pre-publication copies of Part I—pre-1800—are available on request. Although we have more than 500 titles for this period, there must be many more known to your readers. We would appreciate any additions for Part I and suggestions for the second post-1800 part, or any comments or inquiries about the whole project.

F. J. G. ROBINSON,
P. J. WALLIS,
Department of Education, University of Newcastle upon Tyne.

Simenon

Sir—An "issue" over Simenon's attitude towards the Occupation may at first seem trivial. It is not; it raises important questions of commitment, of pacifism, of what is or is not admirable. For better or for worse, Frenchmen in this century have looked to their writers for moral guidance, and most writers, not only Malraux and St Exupéry, have felt the weight of the responsibility. It is for this reason, and because your reviewer (April 28) seems to have missed the point of my

letter (April 21), that I feel the need to reply.

Lord Avon said that, as an Englishman who did not have to live through a period of foreign occupation, he would not presume to judge those French people who did not resist the occupying forces. It is, of course, true that the decision which the French had to make was a difficult one. The notion that no Frenchman wished to be tortured, to see his children shot for what he had done, or to see his family deported to a concentration camp. One assumes, too, that most Frenchmen did not enjoy the screams which came from Gestapo-occupied buildings, or the sight of thousands of Jewish children rounded up for extermination. Yet the difficulty of the decision did not make the choice a complex one. Despite the in-fighting which took place between the various resistance groups, clear lines can still be drawn between those who resisted, those who collaborated, and those, like Simon and Montalant, who, in one way or another, sat on the fence. Your reviewer is therefore justified in being unimpressed in his demands on the French in the period 1940-1944, or in any other period—human nature is what it is—but he is not so in finding Simon's attitude either admirable or reassuring.

GAERIEL JAI DIES,
Department of Romance, University College of Swansea.

Contraband in chocolates

Sir—In my *Revolutionary Movement in Britain 1900-1921* I wrote at length regarding the espionage networks by which the Russian revolutionary government financed some of the activities of its supporters in Britain in the early years after 1917.

In his recently published *My Lives* Sir Francis Meynell goes into certain aspects of this matter in rather more detail than myself.

In my own volume I quoted Sir Francis Meynell's account (in the *Communist* of February 12, 1921) of receiving £10,000 of pearls and diamonds in the centre of a box of chocolate creams, mailed from Denmark to London, as "romantic", as indeed it seemed to me at the time. I now note that in his personal

account of these events Sir Francis specifically confirms that the pearls and diamonds were so despatched. The "romantic" story was thus in its sense a "cover story" as might have been thought.

I should not like it to be thought that I question the veracity of Sir Francis Meynell's account. Accordingly I write this letter to indicate that I believe it to be true.

WALTER KUNDALL,
Nuffield College, Oxford, OX1 1NF.

Browning in Pentridge

Sir—Readers of the two volumes of Miss Maize Ward's recent *Robert Browning and His World* will be interested to learn that her book stimulated us in the parish of Pentridge, Dorset, to look to see what else might be discovered from local sources about the poet's earliest-known ancestors, who lived at Woodways in the parish, and at one time kept the inn there.

"The Inn", writes Miss Ward, "was a chief ground of Moulton Barrett's objection to Browning as a son-in-law." Our parish records, however, show clearly that the Woodways Brownings were not so socially inferior as Mr Barrett's illud suggests. The inn was no mere ale-house. Hutton's *History of Dorset* refers to East Woodways, "where was a noted inn on the London Road", the London to Exeter Mail Coach route (via Salisbury and Blandford) showing increased its importance, and George III's fondness for Weymouth having made that road fashionable.

So when Browning's great-grandfather, Thomas, died in 1794, the Burial Register prefixed "Mr." to his name, a mark of respect accorded to no one else outside the family that owned Woodways Manor. Account Books kept by the eighteenth-century churchwardens and overseers of the poor in the parish show that both Thomas Browning, and his father Robert before him, had held these offices several times.

Close examination of a colour photograph of the then badly encrusted family tombstone in Pentridge churchyard revealed that Thomas had had a son William, "an Officer in His Majesty's Ship Swivel, and who was unfortunately drowned in St John's Harbour, Antigua

21st Dec. 1781 aged 22". The ship's muster book, preserved at the Public Record Office, confirms this. It seems to be a just estimate, then, when Mrs Subittonford describes the Browning family as being at that time at "a modest but independent social position".

Thomas's oldest son, Robert, destined to become grandfather to the poet, came by a good enough education (for Lord Shaftesbury, his father's landlord, to have been able to procure him a clerkship in the Bank of England, where he became principal of the Bank Stock Office at the age of thirty-four. Cyrus Mason's notes on the family, to be published before long by Baylor University, record that when this Robert went to London from Woodways with another brother, Reuben, the books they took with them included a volume of Scott's *Poems*, Simon's geography, and Webster's *Arithmetick* & *Grammar*. It was "Uncle Reuben", Miss Ward tells us, who was chiefly responsible for encouraging the poet's father to interest himself in things cultural—with a result that Miss Ward's book ably demonstrates.

I feel we may conclude that the "Woodways Inn Myth" need now be taken no more seriously than the "Nag's Head Fable".

ANTHONY J. LANE,
Sixpenny Handley Vicarage,
Salisbury.

Fall of Princes

Sir—A revealing indication of the regard Lydgote's contemporaries had for his *Fall of Princes* is the number of complete, or remnants of complete, manuscripts that are still extant, on vellum and handsomely decorated. At least thirty-five such manuscripts are known to exist as well as over forty manuscripts or fragments known to contain other sections, often of considerable length. Recently, however, an additional manuscript has come to light, unrecorded in the *Index of Middle English Verse*.

This manuscript is a fragment of ten vellum leaves in the possession of John E. du Pont, Foxcatcher Farms, Newton Square, Pennsylvania. The leaves form part of the collection of the late John Hayward and were sold at Sotheby's July 11, 1966, where they formed Lot 225. The leaves are large, 330 x 460mm with the text in ruled

double columns, each column 310mm and containing seven lines of rhyme royal stanzas. The fragments consist of 1, 1-196, 137-142, 163; VII, 106-163; VIII, 1-12, 13-15, 16-18, 19-21, 22-24, 25-27, 28-30, 31-33, 34-36, 37-39, 40-42, 43-45, 46-48, 49-51, 52-54, 55-57, 58-60, 61-63, 64-66, 67-69, 70-72, 73-75, 76-78, 79-81, 82-84, 85-87, 88-90, 91-93, 94-96, 97-99, 100-102, 103-105, 106-108, 109-111, 112-114, 115-117, 118-120, 121-123, 124-126, 127-129, 130-132, 133-135, 136-138, 139-141, 142-144, 145-147, 148-150, 151-153, 154-156, 157-159, 160-162, 163-165, 166-168, 169-171, 172-174, 175-177, 178-180, 181-183, 184-186, 187-189, 190-192, 193-195, 196-198, 199-201, 202-204, 205-207, 208-210, 211-213, 214-216, 217-219, 220-222, 223-225, 226-228, 229-231, 232-234, 235-237, 238-240, 241-243, 244-246, 247-249, 250-252, 253-255, 256-258, 259-261, 262-264, 265-267, 268-270, 271-273, 274-276, 277-279, 280-282, 283-285, 286-288, 289-291, 292-294, 295-297, 298-300, 301-303, 304-306, 307-309, 310-312, 313-315, 316-318, 319-321, 322-324, 325-327, 328-330, 331-333, 334-336, 337-339, 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Japanese civilization must be seen as
an integral whole. Japanese literature
is difficult enough to understand with-
out a considerable knowledge of its
background. Japanese works of art
are like fish out of water when taken
from their setting. Even Japanese
floods need the correct room, utensils,
picture, view and service.

Unfortunately the elements that
compose the Japanese background are
not yet a part of our general
knowledge of the world, and Fur-
berman history is taught to us
scarcely at all. These considerations
impose a great burden on all those
writing about Japan. Out of a vast
volume of material it is extremely
important to select the relevant issues
and avoid becoming bogged down in
detail, interesting in itself, but not
germane to a European's understand-
ing of the whole.

Isolation may well be the key to
most of Japan's peculiarities. Louis
Frederic has written fascinatingly
about the early history of Japan and
polated out the diverse elements that
made it up. The salient fact, how-
ever, is that from the third century
on Japanese society began to form
that homogeneous whole which it
presents to the world today, and that,
despite the vast Chinese contribution,
it developed in relative seclusion. The
length of its history has given it a
special flavour of its own and an
almost abnormal sense of cohesive-
ness.

Whatever the original religious in-
stitutions of the Japanese may have
been—and, on this again, Mr
Frederic is extremely interesting—
Shinto became the birthright of every
Japanese. An understanding of it is
basic to any attempt to study Japanese
achievements in any sphere. Mr

Frederic describes it as a sort of
mythical-religious syncretism with
shamanist influence. He rightly
points out that there is no equivalent
in Shinto to the Western conception
of God. There are only the myriad
kami—or spirits of people and things
who live between heaven and earth
and descend temporarily into objects
in the shrines or into the trees or
rocks.

He finds Shinto impossible to de-
fine, rightly, since it possesses neither
a theology nor a system of ethics, but
he concludes that it is the very justifi-
cation of existence for the Japanese
people: a person is Shinto in the
same way that he is Japanese. Shinto
does not demand faith. The kami are
not prayed to, merely venerated.
They are the primordial pure beings,
the models to be emulated, the guides
of individuals as well as of the nation.

Shinto sees the divine as immanent
and attributes to the race and people
divine origins. It swamped earlier
beliefs and became the principal sup-
port of the Yamato race and their
leader, the Emperor, who was con-
sidered to be a "manifest kami".
These basic beliefs were so simple
that the Japanese were able to graft
on to them the whole complicated
Buddhist system—admirably ex-
plained in its essentials in Mr
Frederic's volume—as well as Con-
fucian morality and, now, much of
the alien structure (if not the thought)
of European culture. It is the cement
which binds Japan together still.

Shinto dealt with the business of
living; Buddhism with the more prob-
lematical hereafter. Life was seen to
be an illusion; escape through detach-
ment was its goal. Later the typical
Japanese development—initiated by
Honen Shonin—of salvation by faith
without intellectual inquiry became the
popular Buddhist creed. Faith alone
brought immediate entry into the
Western Paradise of Amida.
Buddhism brought Japan into com-
munion with the Indian and Chinese
world and supplied a touch of the
transcendent utterly lacking in Shinto
itself.

Then came Zen, a Chinese
Buddhist sect of Indian origin, fused
with Taoism, which fitted in beauti-
fully with Japanese traditional think-
ing. Shinto had inspired a feeling of
harmony with the universe, which
Zen elaborated. Shinto had not
taught that enlightenment could come
only through a flash of intuition
(bias to an instantaneous society)
and that in its attainment the intellect
was a hindrance. By meditation the
true self could be known and also its
position to the universe, but this had
to be felt and not thought. Reti-
cence and understatement were the charac-

teristics of its taste: evocative im-
pressionism was its style.
Mr Frederic, in his admirable
account of Japanese history, touches
illuminatingly on all these vital points.
But enthusiasm for the Japanese
achievement is somehow not con-
veyed by the pages of his book, still
less by the illustrations, comprehen-
sive though they are. Contemporary
Japan produces reproductions of
astonishing fidelity and beauty. These
have been eschewed and the effect of
the photographs is that given by
books of some half century ago.

Curiously enough, Ivan Morris
also chooses illustrations quite un-
worthy of his subject and of his own
skill in translation and evocation.
The Lady from Sarashina is as deli-
cate a work as any in literature—
her very identity is in doubt. She
reveals next to nothing about her-
self, nor of the mundane matters that
she must have preoccupied her. The
landscape she describes is romanti-
cally evocative, full of yearning for
the unattainable, but classically refi-
ned. It is like those scenes later pri-
vileged by the Kano school of decora-
tive, limited glimpses of mundane
life between the billowing gold
clouds. Sometimes the mist part
little and she lets us see vignettes of
life—she dreams or reality?—
such as her father's departure or her
son on horseback. Yet somehow the
lady's retiring personality and exqui-
site sensibility emerge in strange
clarity from her gossamer prose.

She exudes the perfume of the
Heian period, when Kyoto was fur-
more to the Japanese than Paris to
the French. Only in Kyoto did civil-
ization dwell. To be sent outside
it, even for a small distance, was an
appalling banishment. To live in it,
even as a minor official, was to partake
of perfection in this world. The
sensibilities were cultivated as per-
haps never before or since.

Yet its absorption in itself was its
undoing. The country had to be
governed. If the court and the
nobility were occupied in the com-
position of poems and the evolving of
ever more complicated ceremonies,
others would grasp the power. What
they did with it Mr Frederic tells.

Although so ethereal that to enter
it at all is to cross a bridge of dreams,
in a curious way the Heian world was
more in harmony with what the rest
of the world knew than subsequent
periods in Japan. Their houses were
more of the Chinese order of things;
their gardens more robust; their love
of flowers and colour more
exuberant. They admitted her-
baceous plants and even annuals to
their gardens (there is later times).
The tree peony and the campanula-

like *phylicodon grandiflorum* they pre-
ferred, and these, though gaily, are
still permitted in classical gardens
(though discreetly placed).

The aftermath of Heian aestheti-
cism and the growth of military feudal
society lie behind the Imperial res-
toration in medieval Japan—here
most scholarly presented by H. Paul
Varley. This is itself a fascinating
essay on the period when the Japa-
nese imperial institution was split in
two. The handling of this in educa-
tion in the nineteenth and twentieth
centuries forms the most illuminating
part of this volume for the European
reader. What was a commonplace
situation in Europe and elsewhere in
the world was at the time shocking
enough in Japan and unthinkable to
the emperor-centric state as it de-
veloped before the war.

The actual historical details are
therefore less interesting than their
subsequent treatment. That there
should be two emperors reigning at
once and that the seion of the
southern dynasty, the Emperor
Godigo, should try to rule in name
as well as in theory seem self-evident
to a Western reader.

It was during the middle ages, when
this interlude occurred, that most of
the outward characteristics of Japa-
nese subsequent civilization developed.
Turbulence could not quench refined
aesthetics. That typical product,
the garden, was evolved, and is here
charmingly extolled in *Gardening the
Japanese Way*.

The Japanese have always exten-
sified their philosophy and tried to
live it rather than write it. Thus the
traditional Japanese house, particu-
larly as it developed after Zen taste
had moulded it, embodied most of the
Japanese outlook on life in its very
construction. Harmony with nature
was evoked by the choice of raw
materials. The pillar by the sacred
above *tsukubai* should be as little
touched by man as possible and show
the natural shape and characteristics
of the tree from which it was hewn.

The woodwork should be of a natural
colour and the house as a whole
should blend harmoniously into its
landscape. It should be placed
athwart the garden, which should
carry on irrespective of the existence
of the house. Its stepping-stones and
paths would continue underneath
the house itself to emphasize this.

The garden was largely to be seen
as a picture from the house. A great
artist would in later times design this
picture. It was the duty of the
occupant to keep it exactly as it had
been created. If a tree died, it should
be replaced by one as near in shape
to its predecessor as possible. Innova-
tions, additions and even natural

growth were to be eschewed
eliminated.

The outer walls of the Japa-
nese house came to slide away into
the summer and replaced by
diaphanous blinds or reed shutters
which let the wind through. The
garden was essential; men lived
close to nature and to the seasons.

With no heating other than a
small brazier in a pot (*hibachi*)
sunk into the floor with a table
(*kyozukue*) life in the winter was
rigorous. The coming of spring
brought joy and light when the
house could be opened. The sun-
light enabled the inmates to live
in the open air. Every facet
of every season therefore was met
with delight, and gardening was
an adjunct but an integral part
of living.

Space was always at a premium
and the maximum was made
every corner. The stunted tree
arose from the desire of those who
out spiced to enjoy a real tree, per-
fect in every proportion. It brought
the mountain air into their confined
existence. False perspective exten-
sified the "borrowed landscape"
of the surrounding hills and
infinite dimensions to a tiny plot.

It is the great merit of Sima Eli-
son's book that she has the ability
—and the gardening experience—
to be able to explain how each
can achieve this in their own
media. Hers is essentially a practical
book, which therefore complements
Lorraine Kuek's classic interpreta-
tion, *The World of the Japanese Gar-
den*, with the information required
by those anxious to emulate the
secret paradises they may have seen
in the temples in Kyoto.

Mr Frederic gives the structure
of Japanese history and tradition.
Professor Morris shows an enthu-
siasm escape into a poetic dream-
land tinged with melancholy, possible
only to privileged ladies of the
Heian period. Mr Varley gives a
glimpse of harsh reality in the
Japanese middle ages; and Mr
Eliason helps us to take points from
that great Japanese achievement, the
garden in the confined space. It
serves to supply that background
which students of Japan need.

To bring the Japanese achievement
readily to life, recourse should be
by publishers to the achievements of
contemporary Japanese colour
photography. Miss Eliason's illu-
stration are good; Mr Frederic's
diagrams excellent. If all the illu-
strations were up to the same standard,
these books would rejoice the eye,
as well as inform the mind.

SOMETHING NEW OUT OF AFRICA?

« J'habite ici tout seul, fit-il d'un air triste et un peu guindé,
ma femme est morte. (Il craqua une allumette, introduisit la
flamme dans une lampe à pétrole, et des murs blancs montèrent
autour d'eux.) Prenez des oranges pendant que j'allume les autres
lampes. »

Il s'agenouilla auprès de quatre autres appareils, et les douces
flammes crépitèrent au bout de son allumette, avec un sifflement.
« C'est pas mal chez vous, susurra effrontément Awa. Ce
que vous en avez, des livres !

— Ce sont tous ceux que j'ai écrits, mentit l'administrateur.
— Ce doit être merveilleux d'écrire.

— On tente de dire quelque chose. Euh... Aimerez-vous vis-
ter la maison ? Elle est d'excellent goût, n'est-ce pas ? Naturel-
lement, ajouta Chevalier baissant la voix, il y manque le cachet
féminin. »

Puis, évoluant de pièce en pièce, l'administrateur alluma les
lampes ; et partout où il entra, surgissaient — sentinelles au
garde-à-vous : panneaux blancs, peintures sur verre, murs crème,
plafonds vert de jade pâle...

L'homme poursuivait son chemin à pas menus, ne signalant
rien à l'attention de Awa, comme s'il eût désiré faire de cette
femme, l'humble gardienne de ses trésors. Sa tête se penchait,
comme pour murmurer le désir qu'il avait de garder pour lui la
coursane, si belle, et l'orgueil que lui causait la perfection de
son propre goût.

« Ma chambre à coucher », dit-il, s'effaçant devant une porte
rose, et promenant une lampe.

Awa eut le souffle coupé par le plaisir que provoquèrent en
elle les tentures roses, le lit en demi-cercle, la courtoise en
soie, que l'on eût juré jonchée de pétales de roses.

— Oh ! dit-elle, apercevant une glace aux reflets profonds,
qui la flattait mieux que tout homme aux paroles doucereuses.
Aôôô ! gloussa-t-elle, à la vue du seul tableau accroché au mur.
Commo ello est jolie ! Qui est-ce ?

— Ma femme, répondit Chevalier, sans la regarder.

Le portrait était juste face au lit. C'était le premier visage
qui le frappait au réveil. Ce visage lui disait bonjour le matin, lui
faisait don de sa beauté, de sa malignité, de sa vertu.

« Comme vous avez dû l'aimer ! hasarda Awa, fascinée par
ce visage. »

Et pendant un moment, Chevalier eut envie de lui crier la
vérité : que sa femme était là non parce qu'il l'adorait, mais parce
que le tableau ne pouvait être ailleurs, parce qu'il lui rappelait
l'unique créature qui avait lu clair en lui.

« Venez, que je vous montre la cuisine », se dépêcha-t-il
d'ajouter.

La cuisine évoquait un paysage de rêve, avec ses fenêtres blan-
ches, son buffet blanc, son ensemble blanc, son four à charbon
émaillé, ses murs et son plafond bleu pastel.

Par l'écartement des rideaux, Awa aperçut, dans la maison
voisine, qui se brossait les cheveux, une splendide négresse, nue,
devant un miroir : un vase lit à deux personnes attendait ses
abonnés. Une ordonnance mettait la table pour le petit déjeuner
du lendemain ; ailleurs, le capitaine Vandame écrivait, devant
un caporal nu garde-à-vous.

« Ils font tous quelque chose de différent », murmura-t-elle,
cependant que son regard revenait au grand lit, et ses pensées
vers la courtoise rose, dans la chambre de Chevalier, puis
vers Saïf.

(*Le Devoir de Violence*, Editions du Seuil, 1968, pages 68-69.)

TEXT REPRODUCED on the left comes
from a novel by a Malian writer first
published in Paris in 1968; the text in
English, which anyone could conclude was a
novel, is a novel first published by Graham
Greene in 1934. In order to make it
possible to compare the French with the
English, we have made a few excisions from
the French text, which are marked with dots.
The two versions are continuous and
complete within three pages of the
book. The French text is the better.

won one of the more meaningful of Paris's
literary prizes, the Renaudot, and was
patronized and predictably extolled as
evidence of francophone Africa's growing
literary vitality. Last year Ralph Manheim's
English translation of the novel was published
here and in America, as *Bound to Violence*.
The author, himself, lent a hand in the
promotion of this translation in the United
States, and was reportedly emphatic about
his novel's "authenticity," declaring on
television that he "wrote this book in French
but followed the traditional African rhythms
and the spirit of the African past."

presumably says something for Graham
Greene that, even before he went to a con-
fession that later much concerned him, he was
capable of effortlessly conveying its tradi-
tional rhythms.
The asserted African-ness of *Le Devoir
de Violence* has recently, as it happens, been
challenged elsewhere: in a journal published
by the African and Afro Research Institute at
the University of Texas, *Research in African
Literatures* (Vol. 2, No. 2, pp. 117-120). Here,
Eric Selin reports the opinion of a well-
informed friend of his that M. Oulougoum's
novel is indebted to some places to an
earlier French novel, *Le Dernier des Justes*
by André Schwarz-Bart, published by the
same firm in 1959 and a winner of the
Goncourt Prize. Mr Selin's source suggested
that the publisher may even have com-
missioned *Le Devoir de Violence* — perfectly
legitimately — as an African variant of M.
Schwarz-Bart's best seller.

On its appearance in the United States,
Bound to Violence was trumpeted as the
"first truly African novel," a claim which
now looks more than a little sick. Or, is
M. Oulougoum on to something: a style of
literary imperialism intended as a revenge
for the much-chronicled sins of territorial
imperialists?

'I live all alone here,' Mr Surrogate said, a little stiffly and
sadly, 'my wife is dead.' He switched on a light and the white
walls rose round him. 'Have a nut while I light the fire?' He
kneelt and the gentle hissing flames sprang from his match-
end.

'It's lovely here,' Kay Rimmer said. 'What a lot of books
you have.'

'Those are my own,' Mr Surrogate said.

'It must be wonderful to write.'

'One tries to exert an influence. Would you like to see the
flat? It's small, but choice, I think. Of course,' Mr Surrogate
added with lowered respectful voice, 'it lacks the female
touch. A man's den.' But the word den was a shocking mis-
nomer; Mr Surrogate went from room to room switching on
the lights, and everywhere he went white panelling, cream
walls, pale jade walls sprang, like sentries, to attention.

Mr Sur-
rogate padded ahead, switching on the lights; he drew atten-
tion to nothing; with his smooth blond head deprecatingly
bent he might have been the humble custodian of his treas-
ures; no one could have guessed the fierce smothered pride
which bowed his head in recognition of his own perfect
laste.

'My bedroom,' he said a little drily, opening a pink door,
turning on several lights. Kay Rimmer gave a gasp of
pleasure at the rose hangings, the semi-circular bed, the silk
bedspread like a wastool fallen petals.

'Oh,' she said, catching sight of the great mirror with its
deep reflections, which flattered her more than a self-spoken
man. 'Oh,' she said again at sight of the only picture on the
walls, 'how lovely. Who's that?'

Mr Surrogate answered without looking: 'My wife.' It
faced the bed. It was the first face he saw in the morning. It
greeted him, before Davis, with its beauty and its malice and
its integrity.

'How you must have loved her,' Kay Rimmer said softly,
under the spell of the face, and for a moment Mr Surrogate
longed to tell the truth, that it was hung there as an atone-
ment for his dislike, as a satisfaction for his humility, be-
cause of its reminder of the one woman who had never
failed to see through him. 'Let me show you the kitchen,' he
said quickly.

The kitchen was like a snowdrift with its white casement
and white dresser and white table and enameled gas stove
and its deep blue walls and ceiling.

Through the chink of the curtains on a top floor she saw a
woman brushing her hair; a great double bed waited for its
inhabitants; a maid laid breakfast; a man wrote letters; a
chauffeur from the window of a little flat above a garage,
and smoked his last pipe.

'Everyone's doing something different,' she said, her eyes
going back to the double bed and her thoughts on the pink
bedspread in the other room and Jules and half a loaf is
better than no bread and the lovely dead indifferent woman
on the wall.

(It's a Battlefield, Heinemann, 1934, pages 56-58.)

Corpses and their Indian context

GEOFFREY MOORHOUSE:

Calcutta
376pp. Weidenfeld and Nicolson.
£4.50.

LASSE and LISA BERG:

Face to Face: Fascism and Revolu-
tion in India

Translated by Norman Kurita.
240pp. Berkeley, California: Ram-
paris Press. \$5.95.

Both these books include photographs
of corpses, but the context of the
illustration is different in each,
reflecting different qualities in the
books. Mr Moorhouse's corpse is
merely a corpse; "a floppy, almost
rubberized thing, which by some
mysterious chemistry has been
bleached almost totally white, from
head to toe." The Bergs' photo-
graph is more like a churning house,
the result of this recent incident.

In Khatamoni, the countless farm-
workers tried to organize themselves,
demanding their portion of the in-
creased production. In revenge, the
wealthy landowners in the area marched
to the village, "screed" away the men,
drove the women and children into a
hot, poured kerosene on it and burned
fourty-four people to death.

The Bergs put their horrors into a

political context; Mr Moorhouse
does not.

Mr Moorhouse does however—
and this is the great success of his
book—place the enormity of what
Calcutta is today in its historical
context. He follows the fortunes of
Calcutta from its founding by the
British. ("Nothing but commercial
greed could possibly have led to
such an idiotic [choice of site]," he
writes, through the three centuries of
the British period, and the quarter-
century of independence. And he looks
glumly into the immediate future.
There he sees only two alternatives:
a general act of human self-destruction
in the city, started perhaps by
"some plague on a medieval scale;
while some people are counting
these rising piles of dead; others will
have become so maddened by their
loss and by their fury at the fate
which will be set out to destroy
with... With knives, with
bombs, with plagues, with axes and
masses of the sick; for which Mr
Moorhouse imagines the signal
being given by the rich man
who has been so many rich
people around Calcutta like animals
all their lives."

Before he reaches this grim vision
of a black and rather pointless

calcuttism, Mr Moorhouse has
looked down "the road to revolu-
tion," but seems to think that it is a
dead end. It looks rather different
from the Bergs' account.

Lasse and Lisa Berg are Swedish
journalists who travelled widely in
India in 1968 and 1969, concentrat-
ing their inquiries on the agrarian
situation and what appeared to them
to be emergent revolutionary pres-
sures. A good part of their book is
in direct speech, taken from the
interviews they conducted on their
travels; they back up these sections
with summaries of the social and
economic factors involved, and the
book is justified in claiming that
through this "mosaic approach"
they present a comprehensive view
of the Indian scene.

The Bergs' prose is cold, but
precise, and this again contrasts
sharply with Mr Moorhouse, whose
prose is rich and looser. Of course,
the Bergs spent most of their time in
the poorest rural areas; there,
"everything is alive, but even so
everything seems completely quiet. A
heavy fatigue rests upon the land; the
people have slept poorly on the cold
night ground, most are hungry and
sick. The land looks dead, tough,
stagnant and frozen skin, slow-
moving."

eastern Uttar Pradesh, a railway

station on a winter morning, where
"there seems to be no border be-
tween life and death." It is very
different in Calcutta, where, as Mr
Moorhouse writes, life "pulsates and
swirls in every direction."
It is reproducing itself
minute by minute, it is thriving
proudly and brandishing itself. It
dominates.

The Bergs concentrate on the
poorest sections of the rural society,
which makes up about 70 per cent of
the population, and whose numbers
are increasing not only through
population growth but also as a
result of the agricultural techniques
mis-labelled "the green revolution".
It is to these people that the Maoist
communists are taking their message
of revolution. "The peasants must
rise and arm themselves, organize
guerrilla groups, create liberated
areas, and gradually build a people's
army." Other communists the Bergs
quote argue that this is adventurism,
warning that the power and mobility
of the state is such that attempts to
follow the Chinese path are fore-
doomed. Certainly, no answer has so
far even begun to emerge in India,
but the sense of growing tension, of
peasant discontent beginning at last
to make itself felt, coming strongly
through the Bergs' account.

In their view, it is already plain
that "Indira Gandhi and her con-
gress party will not be able to solve
India's problems"; because "the
people who support the party belong
to the class whose privileges must be
stripped away." Others might be
inclined to give Mrs Gandhi more
time before being so categorical. But
the Bergs' *Face to Face* may well
out to be for India's 1970s what
Kusum Nayyar's *Blossoms in the
Dust* was for the 1960s: a percep-
tive leap, expressed through free
journalism, prefiguring
approaching political phase. Ms
Nayyar's report of village conditions
and attitudes punctured the rosy
expectations of those who believed
that a rising tide of expectations was
sweeping through the rural areas.
pointed, instead, to a slightly anti-
romantic, resisting change. The Bergs
look beyond that, to the develop-
ment of tensions and hostilities in
the villages that may presage
revolutionary developments.

In contrast, there is inevitably
something static in Mr Moorhouse's
portrait of Calcutta. But it is not
engrossing. He writes vividly, but
misses nothing, he has amplified his
own (apparently fleeting) sense of
the city with solid reading. At the
portrait of a city it could hardly be
bettered.

On show in America

FROM A SPECIAL CORRESPONDENT

The 400th anniversary of the birth of John Donne was commemorated by an exhibition at the Grolier Club of New York: an eminently suitable venue, since the first modern scholarly edition of his poetry, edited by Charles Eliot Norton, was published by the Club in 1895. Three of the copies printed on vellum, one of them bound by Chislen-Sanderson, were proudly on view. Organized and annotated by Robert S. Pirie and including a substantial number of copies from his own collection, this was probably the most remarkable assemblage of the early editions (in 1700) of Donne's works and associated material ever displayed under one roof. It was opened with an address by John Sparrow, who bought his first Donne first edition (*The Devotions*) at the age of fifteen, and was later the subject of a paper (from Louis Martz, the newly appointed successor to Herman W. Liebert as Donnesque Librarian at Yale) on private collections and institutional libraries in the United States. Britain had been notably generous with contributions: among them the only known poetical manuscript in Donne's hand (the verse letter purchased by the Bodleian at Sotheby's in 1970 and described by A. J. Smith in the *TLS* on January 7, 1972) and the scribal manuscript, c. 1615, of *Dithyrambs*, with marginalia corrections by the author, who had presented it to Lord Herbert of Chertbury, who in turn gave it to the Bodleian in 1642; the National Portrait Gallery's portrait; Donne's seal ring, given late in life to Isaac Walton (from Salisbury Cathedral); and the lovely silver gilt chalk and paten presented to Blunham church, Bedfordshire, of which he held the benefice.

There were four autograph letters,

copies (reprinted for the first time of all the four books dedicated to Donne, and four books from his library. Among the editions of his own works *Pseudo-Martyr*, 1610, his first significant appearance in print, was represented not only by the two recorded presentation copies (to his former employer Lord Chancellor Ellesmere, with a letter, and to Rowland Woodward) but by a third candidate previously unrecorded, the copy belonging to Sir Heneage Finch, Speaker of the House of Commons. Of the 1669 edition of the collected poems there was what is believed to be the dedication copy (to Lord Craven) as well as Charles Lamb's copy with notes by Coleridge, whose extensive marginalia embellished also the Johnson-Wordsworth-Loft-Forges-Marshall-Corless-Lamont-John Livingston-Loves copy of the *LXXX* Sermons, 1640. The proportion of volumes in contemporary or original vellum binding was astonishingly high: for example, of the two copies shown of *Devotions*, 1624, one had belonged to Richard Jennings, while the other was described unequivocally (and perhaps not unjustly) as "undoubtedly the finest copy known".

The temptation to list the contents of this enormously distinguished show must be resisted. There were a handful of nbsentees (Keynes Nos 11, 20, 25, 26, 35 and 74), but it is much to be hoped that Mr. Pirie and Mr. Secretary Nikirk will be able to persuade the Club to produce a printed record, however brief, of an exhibition so full of interest and so greatly to its credit.

Elsewhere, on the Eastern seaboard, the John Carter Brown Library of Providence, R.I., had mounted from its incomparable store of Americana on exhibition entitled "The British Look at America during the Age of Samuel Johnson", including maps, prints and cartoons, of which the well annotated and handsomely illustrated catalogue (available at \$10 from the library) is perceptively introduced by that dedicated Johnsonian, Mr. Liebert of Yale. The printed books and pamphlets, ranging from Daniel Neal *The History of New England* (1720) to *Shelburne's Sacrifice* (1783), provide a conspectus of the (mostly descriptive) literature available during the emergence of Great Britain as an Imperial power—a process of which Johnson himself profoundly disapproved—to an ordinary educated Englishman who wanted to know something about America. Further south, in the Yale University Art Gallery, there is on view an exhibition, virtually identical with that held at the Tate Gallery last year (see *TLS*, December 10, 1971), of Blake's massive series of watercolour designs for Grady's poems, executed in 1797 for Mrs. Ann Flaxman, with the unpublished originals, purchased about five years ago by Paul Mellon from the Duke of Hamilton, shown alongside almost indistinguishable facsimiles produced by the Trion Press of Paris for publication later this year by the Blake Trust.

Farther south again, at the Rosenbach Foundation in Philadelphia, the fiftieth anniversary of the death of Claude Lorraine, the book illustrations, theatrical designs and commercial art, was commemorated by a really splendid exhibition, whose 270 items covered every aspect of the still understudied talents of that extraordinarily versatile artist. It included not only a large percentage of material never shown or published before but a larger number of important Enser drawings than have ever been seen in this country, notwithstanding the exhibitions at the University of Hull in 1968 and at the Victoria and Albert in 1969. This richness, variety and comprehensiveness is due largely to the enthusiasm of Seymour Adelman, of Phila-

delphia, from whose probably incomparable collection, begun nearly fifty years ago, the bulk of the exhibits were drawn, and who contributed an admirable (and not less admirable for being personal) introduction to the very fully illustrated catalogue prepared by the foundation's director, Clive E. Oriver.

It is astonishing to think that when the *Flying Fame* series was initiated in 1913 by Fraser, Ralph Hodgson and Hulbrook Jackson, the artist, largely self-taught, was only twenty-two. It is even more astonishing to realize that his powerful impact on book production, theatre design and advertising art was compressed within a working career of only ten years, half of them spent in army service during the First World War. One of the earliest drawings in the show (and illustrated in the catalogue) was a brilliant caricature of Gordon Craig of 1911, showing Fraser's early interest in the theatre, which was to culminate in 1920 with Nigel Playfair's production of *The Beggar's Opera* (planned for a six-week run, it ran for three-and-a-half years); the entire production was designed by Fraser—setings, costumes, lighting, much of the stage direction, the famous poster—and its resounding success brought him international acclaim. Meanwhile his association with Harold Monro's Poetry Bookshop between 1916 (Robert Graves *Over the Brazier*, Charlotte Mew *The Farmer's Riddle*) and 1921 resulted in a sort of revival of the concepts of *Flying Fame*, which had died with the war; and the entries here for other book illustration work run to more than twenty.

Dist-jackets and endpapers, prints and posters, Christmas cards, book covers, commercial advertising (from display cards for Eno's Fruit Juices to little handkerchiefs for the Trout Inn at Gadsdown), theatre and concert programmes, designs for printed book covers and textiles—there seems to have been nothing that Fraser could not turn his hand to, and nothing, as these designs show, that he did not leave his own individual imprint. When Mr. Adelman says that "his work can never be mistaken for that of anyone else", he might have made a backward salute to William Nicholson and the Beggarstaff Brothers, but the statement is broadly true. This was a memorable show (following as it did the exhibition last year of Mr. Adelman's equally incomparable collection of Ralph Hodgson at the Philadelphia Free Library) and its catalogue belongs on the same shelf as the earlier works of Christopher Millard, Haldane Macfall and Mrs. Loyal Fraser herself.

A return to New York found two sharply contrasting exhibitions on display. At the Pierpont Morgan Library a dazzling collection of manuscripts, collected on the patronage of Joan Duc du Barry (who is reputed to have owned no less than 1,500 manuscripts) illustrated French literary rivalry between 1350 and 1425. A substantial proportion of these were drawn from the Morgan's own shelves; but in order to round out the survey of this illustrious period, shortly due to be fully covered in Millard's *Major's* third volume, a number of loans were included, such as the famous *Belle Heures de Jean de Berry* by Pal de Limbourg and his brothers from the Clapiers; three manuscripts from the workshop of the Bouquet Master, one from the Walters Gallery in Baltimore, Mr. J. A. S. and a *Heures* of c. 1415 from a workshop of the Roman Master; one from Princeton; the other, which also provided the *Livre* of 1415 attributed to "The Master of the

Harvard Hannibal and Bouquet Master and Shop"; while from Yale came a *Heures*, c. 1417, from "the workshop of the Bedford Master and the Lyon Master".

Dr. John Plummer's learned notes to each item (there is no catalogue) were noticeable throughout for the attention in the use of the names of the artists responsible for the illustrations. Even the famous Jean Pucelle is now represented by "followers" (one of them "close", the attributions are mostly to the Truys Master, influence of the maître aux Bouquetiers, a follower of Jacquemart, c. 1415, the Bouquet Master, the Master of the Morgan *Pelerinage*, a follower of the Berry Apocalypse Master, the Adolphe Master and others, the Master of the Coronation of the Virgin, the Fustof Master, and other practitioners identifiable only by reference to other manuscripts from the same workshop. This rather cagey approach, if somewhat daunting to amateurs accustomed to seeing a name on the frame of easel pictures of later periods, is no doubt mainly due to the increasingly intensive study devoted in recent years to the artists, whether in France or elsewhere, practising on vellum rather than on canvas or in fresco and from their later date better documented. It may also owe something, perhaps, to an understandable wish to await Professor Meiss's impending conclusions on the attribution of some of the more important manuscripts. Semi-anonymous as they may be, the artists exhibited at the Morgan are of the first order, and it is not easy to recall a comparably lovely show in the space of a single room.

Five blocks north on Fifth Avenue, and one moved five centuries, "It is after all a great literary period" wrote Ezra Pound to T. S. Eliot on Christmas Eve, 1921: and 1922 was certainly a remarkable year in the history of English and American Literature. Lola L. Schidits, director of the Berg Collection in the New York Public Library, has had the happy idea of documenting the fiftieth anniversary in an exhibition from the shelves and portfolios in her care, with a neatly produced, admirably illustrated catalogue, under the title "1922: A Vintage Year". For each of the four quarters she provides a general introduction, followed by a monthly calendar of the selected books, many of them association copies, with a liberal sprinkling of autograph letters and manu-

script material, such as Fletcher's copy of *Husson* or E. M. Forster's letter of comment to Virginia Woolf on receipt of *Jacob's Room* (of which the Berg owns the original manuscript). The illustrations open with a photograph of Sylvia Beach, James Joyce in the doorway of Shakespeare & Co. bookshop in Paris (where, on February 2, the author forthwith hired his publisher), received from the printer the first copies of *Ulysses* and end with a page of the original typescript of *The Waste Land* covered with Ezra Pound's manuscript corrections.

A mere sprinkling of titles from Schidits's calendar of this remarkable publishing year must suffice to remind the older and perhaps wistful youngsters. February: *Ulysses* (Carl van Vechten's typescript drafts); May: *The Waste Land* (privately printed, 150 copies); March: Scott Fitzgerald's *The Beautiful and Damned*, *The Great Gatsby* (the New York edition preceding the London one) and Katherine Mansfield's *Garden Party* and *Other Stories*; April: D. H. Lawrence's *Amor's*; H. L. Wilson's *Merton of the March*; Carl van Vechten's *Peter White*; the author's own corrected copy, typescript drafts); May: *The Waste Land* (privately printed, 150 copies); June: *The Waste Land* (privately printed, 150 copies); July: *The Waste Land* (privately printed, 150 copies); August: *The Waste Land* (privately printed, 150 copies); September: *The Waste Land* (privately printed, 150 copies); October: *The Waste Land* (privately printed, 150 copies); November: *The Waste Land* (privately printed, 150 copies); December: *The Waste Land* (privately printed, 150 copies).

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Books received

Architecture
L. and C. R. B. *The* *Business*. 318pp. Longman. £2.50 (paperback, £2.50).

Biography and Memoirs
WILKES, L. *Twentieth Century*. 104pp. Studio Vista. £1.50.

Classics
Ovid's *Heroides*. Translated by Harold C. Cannon. 150pp. Allen and Unwin. £3 (paperback, 75p).

Education
COURT, H. (Editor). *Overcoming Learning Difficulties*. 158pp. Hein. £1.50 (paperback, 90p).

History
WILKUSZOWSKI, H. *Politics and Culture in Medieval Spain and Italy*. 669pp. Rome: Storia e Letteratura. Distributed by Parkers of Oxford. £9.50.

Literature
ANTRIM COUNTY LIBRARY. *ANTRIM COUNTY LIBRARY*. 104pp. Studio Vista. £1.50.

Rohe that in architecture and design "less is more".

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VACANT APPOINTMENTS AND PUBLIC NOTICES &c

Public and University
AppointmentsTHE UNIVERSITY OF
MANCHESTER

INSTITUTE OF MEDICAL AND
DENTISTRY
Lecturership in History of
Science and Technology
The Institute of Medical and
Dentistry is seeking a Lecturer
in the History of Science and
Technology. The successful
candidate will be responsible for
teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

UNIVERSITY OF
CAMBRIDGE

APPLICANTS are invited to
submit their applications for
the post of Lecturer in
History of Science and
Technology. The successful
candidate will be responsible
for teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

THE ROYAL UNIVERSITY
OF MALTA

APPLICANTS are invited for the
post of Lecturer in
History of Science and
Technology. The successful
candidate will be responsible
for teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
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the Director of the Institute,
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Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

THE UNIVERSITY OF
SUSSEX

APPLICANTS are invited for the
post of Lecturer in
History of Science and
Technology. The successful
candidate will be responsible
for teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

Other Vacant
AppointmentsROYAL SCOTTISH
MUSEUM

APPLICANTS are invited for the
post of Lecturer in
History of Science and
Technology. The successful
candidate will be responsible
for teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

WEST LOTHIAN
COUNTY COUNCIL
LIBRARIAN

Applications are invited for the
post of Librarian at Black
Lithgow. The successful
candidate will be responsible
for the running of the library
and for the selection of books.
The salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

UNIVERSITY OF DUBLIN
Trinity CollegeJUNIOR LECTURER
IN FINE ARTS

Applications are invited for the
post of Junior Lecturer in
Fine Arts. The successful
candidate will be responsible
for teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

THE QUEEN'S UNIVERSITY
OF BELFAST

Applications are invited for the
post of Lecturer in
History of Science and
Technology. The successful
candidate will be responsible
for teaching and supervising
students in the history of
science and technology. The
salary will be in the range
£1,500-£2,000 per annum.
Applications should be sent to
the Director of the Institute,
Institute of Medical and
Dentistry, University of
Manchester, Oxford Road,
Manchester, M13 9PL.

FIFE COUNTY COUNCIL
EDUCATION COMMITTEEKIRKCALDY
TECHNICAL COLLEGE

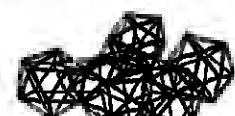
Applications are invited for the
post of Assistant Librarian in
the field of further education
and industry. Further
details may be obtained from
the Principal.

COLLEGE OF
LIBRARIANSHIP WALES

Applications are invited for the
post of Librarian in the
field of further education
and industry. Further
details may be obtained from
the Principal.

ROYAL COLLEGE OF
MUSIC

Applications are invited for the
post of Librarian in the
field of further education
and industry. Further
details may be obtained from
the Principal.

Western Australian
Institute of TechnologyLibrarians and Lecturers
in Library Studies

Mr. C. F. Cayless, Senior Librarian, will be in London,
Manchester and Birmingham during May and June, 1972,
to hold informal discussions with people who might con-
sider applying for positions in the following areas:—

LIBRARIANS: Posts in Readers Services and Technical
Services
LECTURERS:
(i) School and children's librarianship
(ii) Systems analysis and data processing in relation
to library operations
(iii) The social context of libraries
(iv) Physical bibliography and special materials

The Institute provides courses to post-graduate level, over
a wide range of subjects. Student enrolment is currently
7,300.

Salary Scales:
Senior Lecturer/Senior Librarian £A9,540-£A11,130
Lecturer/Librarian £A8,897-£A9,288
Professional Library Assistant £A4,404-£A5,974-£A7,488
Interview arrangements may be made through Western
Australia House, 115 Strand, London WC2R 0AJ. Tel.
01-240 2881.

Re-Advertisement

London Borough of Waltham Forest

Libraries and the Arts Department

Deputy Librarian-
in-charge

Special Activities, Central Library
Salary AP4 (£2,037-£2,304
including London Weighting)

Applicants must be Chartered Librarians. Main duties
connected with Sound Recordings and Music Libraries.
Further details and application forms from Town Clerk,
Town Hall, London, E17 4JF. (Tel: 627 6844 Ext. 207.)
Forms should be returned by 15th May, 1972. Quote
Ref: J/075.

LIBRARY &
MUSEUM SERVICEGRADUATE TRAINEE
LIBRARIANS

£1,239-£1,853

Graduates with a degree or post-graduate qualification in Librarian-
ship (or who will obtain this year) and who need one or two years
practical experience before being accepted by the Registrar of Chartered
Librarians are required for the following posts:

Post A effective from 1st July, to assist with preparation for the
new Regional Library at Chippenham, opening 1972.

Post B effective from 1st October, to assist with development of the
Information Service at County Library Headquarters, Trowbridge.

Information forms and details from the County Librarian, Wiltshire
Library, Trowbridge, Wiltshire to the Clerk of the Council, by 15th May.

NORTHAMPTON COLLEGE OF
FURTHER EDUCATION

Opening in September, 1972, at Booth Lane South,
Northampton.
Applications are invited for the following appointment
at the new College:

LIBRARIAN

Salary in accordance with the Scale £1,140 to £1,853
per annum, commencing at not less than £1,545 per
annum for a Chartered Librarian.

Further details of the post and application form, which
should be returned by 15th May, may be obtained from
the Principal, Northampton College of Further Education,
112 St. George's Avenue, Northampton. Tel.
phone: Northampton 38930.

Senior
Administrative
Assistant

LIBRARIES DEPARTMENT

A qualified administrator with a knowledge
of library organisation or a Chartered Librarian
with proven aptitude for administration is
required to take direct charge of the Head-
quarters administrative section. The successful
applicant will work closely with senior staff
on development projects connected with the
organisation of systems for a new Central
Library and should have an interest in com-
puter applications.

Salary AP4/5: £2,037-£2,582 Incl. LW. A
Career Development Scheme may be applied
to this post shortly in which case accelerated
increments and grade promotion would be
available for outstanding performance.
Temporary staff housing, assistance with
house purchase, legal expenses and removal
expenses may be available.

The Principal Assistant Borough Librarian
(Telephone West Drayton 2275, ext 28) will
be pleased to answer personal queries. Ap-
plication form and further details from Estab-
lishment Officer, Ref L/25/2, Manor House,
Church Road, Hayes, Middlesex (Telephone
01-573 1937). Closing date 17 May.

London Borough of
HILLINGDON

(Previous applicants need not re-apply)

Ealing
Technical College

Specialist Centre for Higher Education

Lecturers Grade II in Librarianship

£2,195-£2,875 + £118 London Allowance

(a) Bibliography—to teach Bibliography and Admin-
istration
(b) To teach Computer Applications in relation
to Libraries

Applicants should be FLA or equivalent and a degree
will count as an additional qualification.

The College is large and active with 7 main departments
and the work includes many degree courses. Librarian-
ship is one of the courses for which degree status is
being sought. Research is encouraged.

Write or phone for further details and an application
form to The Registrar, Room 21, Ealing Technical
College, Specialist Centre for Higher Education, St.
Mary's Road, Ealing W5 5RF (01-738 4111 Ext. 287).
Closing date 22nd May.

ADMINISTRATIVE
ASSISTANT

£1,806 to £2,172

The Overseas Activities Section of the Council, which
provides a service to the whole of the district supply
industry, is becoming increasingly involved with inter-
national congresses, with the institutions of the European
Economic Community, and with associated bodies.

Applications are invited for the appointment of an
Administrative Assistant whose duties will be mainly
concerned with the processing of papers and other docu-
ments for such congresses and bodies. This will include
the checking and editing of translations, and the success-
ful applicant will also be required to undertake some
translating work.

An excellent knowledge of French and all other
European languages is essential, and candidates must be
capable of expressing themselves clearly and concisely
in English. Typing experience would be an advantage in
this post.

Write, giving full personal and career details and quoting
OT/50/72 by 14th May 1972.

Howard Bussey, Personnel Officer.

PART-TIME CLERK
(woman)

Apply to the John Lewis Partnership for
the post of Part-time Clerk at Black
Lithgow. The post would suit a
woman, able to take charge of
the shop, 20 hours per week, by
weekends or Saturdays. Some typing
work will be required. Please write
to the Personnel Manager, John Lewis
Partnership, 100, Broad Street,
Birmingham, B1 2PS. Telephone 01-229 7711.

SELF-STAFF LIBRARY
AND SOCIETY FOR
ADVANCING KNOWLEDGE
(John Hall Library)

Donaghy Square North
Belfast, BT1 5GD

DEPUTY LIBRARIAN
(AP4)

Persons are invited from
qualified librarians for the post
of Deputy Librarian. Closing
date for applications—21st May.
Further details can be
obtained from the Librarian.

WEST LOTHIAN
COUNTY COUNCIL

LIBRARIAN

Persons are invited for the
post of Librarian at the
John Hall Library. Closing
date for applications—21st May.
Further details can be
obtained from the Librarian.

Central Electricity Generating Board
Midlands RegionInformation
Officer/
Librarian

SCIENTIFIC SERVICES CENTRE

Ratcliffe-on-Soar, N. Nottingham

In Information Officer/Librarian will be appointed to
provide a local information service to the Scientific
Services Centre and to the technical staff throughout
the Central Electricity Generating Board, Midlands
Region. He will co-ordinate his activities with the
Information Services of the Central Electricity Generating
Board Headquarters and other Regions and will be
responsible for the day to day operation of the Tech-
nical Library of the Midlands Region, housed at the
Scientific Services Centre.

Applicants should be graduates, preferably with library
experience, and not possessing an appropriate librar-
ian or information science qualification.

Salary range—£1,632-£1,998. Dependent upon qualifica-
tions and experience the salary range could be £1,827-
£2,175 p.a.

Applications in writing giving full details should be
sent to the Personnel Manager, C.E.G.B., Haulage
Green Road, Shirley, Solihull, Walsby by May 12th.

Please quote vacancy number TLS 146/72MR.

LONDON BOROUGH OF HAVERING
LIBRARIES DEPARTMENT

Applications are invited from appropriately qualified
librarians for the posts of:

Senior Assistant

Salary Scale AP 11/11 (£1,395-£1,932) plus
London Weighting.

Applications and further particulars from:
Personnel and Arts Officer, Central Library,
100, Broad Street, Birmingham, B1 2PS. Closing date—19th May.

VACANT APPOINTMENTS AND PUBLIC NOTICES &c

Leicestershire

Principal Librarian:
Team Leader

Salary AP4/5, £1,932-£2,457

The appointment of Mr. Martyn Thomas as Assistant
County Librarian, North Curnwall, creates a vacancy
for Principal Librarian, Team Leader of the East
Leicestershire Professional Services Team.

Applicants are invited from Chartered Librarians
for this post which is based at the System Library and
carries responsibility for working with, and managing
the work of, a team of 7 Librarians providing a wide
range of professional services in communities in an
area extending from Melton Mowbray to Market
Harborough.

Closing date for applications 12th May, 1972.
Chartered Librarians are invited to apply for the
vacancy of:

Librarian

North Leicestershire Professional Services Team
Salary: AP3, £1,632-£1,932

The post, which is based at Leicester Forest East
Library, offers an opportunity to join a team of
librarians in providing a wide range of services to
the communities they serve. The work is demanding
but has variety and interest and will appeal to those
who prefer genuine professional work, free of the
traditional routine.

Closing date for applications for this post 23rd May,
1972.

If you are interested in these posts please write,
telephone or telex for details and application forms
from:

Geoffrey Smith, F.L.A., Leicestershire County
Library, Clarence Street, Leicestershire, LE1
3RW. Telephone Leicester 22012. Telex 34397.

County Library

Cheshire County Council

Director
of Libraries
and Museums

£5283-£5955

The present Director of Libraries and
Museums will retire in September
1972. His successor will head a
progressive department of 220 staff,
currently serving a population of over
600,000. He must be suitably
qualified and will require qualities of
leadership of a high order,
management abilities and wide
experience in keeping with the
County Council's development
programme in library and museum
services, services to education and
facilities for special groups of the
community.

The Department has an annual budget
of about 11 million books and the
annual grant is expected to be
1,672,773. It has over £300,000. Twelve
new buildings are programmed to
start in 1972/73.

Excellent conditions of service.
Application form and further
particulars from the
Clerk of the County Council,
County Hall,
Chester, CH1 1SF.

Closing date 19 May.

GREATER LONDON COUNCIL
Department of
Planning & TransportationInformation
Officer/
Librarian

up to £3093

plus supplementary London weighting
in the Ranshch Library, Department of
Planning & Transportation.

A vacancy exists for a qualified librarian/
information scientist to join a young and
dynamic team providing information services,
mainly in the fields of strategic planning and
transportation, to the multi-disciplinary staff
of the department, a large number of whom
are researchers. The successful candidate
will be expected to participate in producing a
wide range of current awareness and selective
dissemination services and to be interested in
developing modern information handling
techniques. Candidates should normally have
had at least three years' experience, preferably
in a good special library. Foreign language
capability would be an advantage. Further
particulars are available on application.

Application forms, returnable by 19 May,
together with further particulars, from the Joint
Director of Planning and Transportation
(AJE0471 A), The County Hall, SE1 7PB.

UNIVERSITY OF HULL
Brynmore Jones LibrarySUB-LIBRARIAN
(CATALOGUING)

Applications are invited for the post of Sub-Librarian
in charge of cataloguing. Salary £3,264-£3,999 plus
FSSU. Further particulars may be obtained from the
Registrar, to whom applications should be sent by
26th May, 1972.

Cheshire County Council

Director
of Libraries
and Museums

£5283-£5955

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programme in library and museum
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start in 1972/73.

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Clerk of the County Council,
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Chester, CH1 1SF.

Closing date 19 May.

information
officer

up to £3093

plus supplementary London weighting
in the Ranshch Library, Department of
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particulars are available on application.

Application forms, returnable by 19 May,
together with further particulars, from the Joint
Director of Planning and Transportation
(AJE0471 A), The County Hall, SE1 7PB.

UNIVERSITY OF HULL
Brynmore Jones LibrarySUB-LIBRARIAN
(CATALOGUING)

Applications are invited for the post of Sub-Librarian
in charge of cataloguing. Salary £3,264-£3,999 plus
FSSU. Further particulars may be obtained from the
Registrar, to whom applications should be sent by
26th May, 1972.

Cheshire County Council

Director
of Libraries
and Museums

£5283-£5955

The present Director of Libraries and
Museums will retire in September
1972. His successor will head a
progressive department of 220 staff,
currently serving a population of over
600,000. He must be suitably
qualified and will require qualities of
leadership of a high order,
management abilities and wide
experience in keeping with the
County Council's development
programme in library and museum
services, services to education and
facilities for special groups of the
community.

The Department has an annual budget
of about 11 million books and the
annual grant is expected to be
1,672,773. It has over £300,000. Twelve
new buildings are programmed to
start in 1972/73.

Excellent conditions of service.
Application form and further
particulars from the
Clerk of the County Council,
County Hall,
Chester, CH1 1SF.

Closing date 19 May.

GREATER LONDON COUNCIL
Department of
Planning & TransportationInformation
Officer/
Librarian

up to £3093

plus supplementary London weighting
in the Ranshch Library, Department of
Planning & Transportation.

A vacancy exists for a qualified librarian/
information scientist to join a young and
dynamic team providing information services,
mainly in the fields of strategic planning and
transportation, to the multi-disciplinary staff
of the department, a large number of whom
are researchers. The successful candidate
will be expected to participate in producing a
wide range of current awareness and selective
dissemination services and to be interested in
developing modern information handling
techniques. Candidates should normally have
had at least three years' experience, preferably
in a good special library. Foreign language
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